

BY THE AUTHOR OF THE PSYCHOTRONIC ENCYCLOPEDIA OF FILM

100

PSYCHOTRONIC

VIDEO

NUMBER THREE - THREE DOLLARS

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NAKED EYE !

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HAIG**

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**WINGS
HAUSER**

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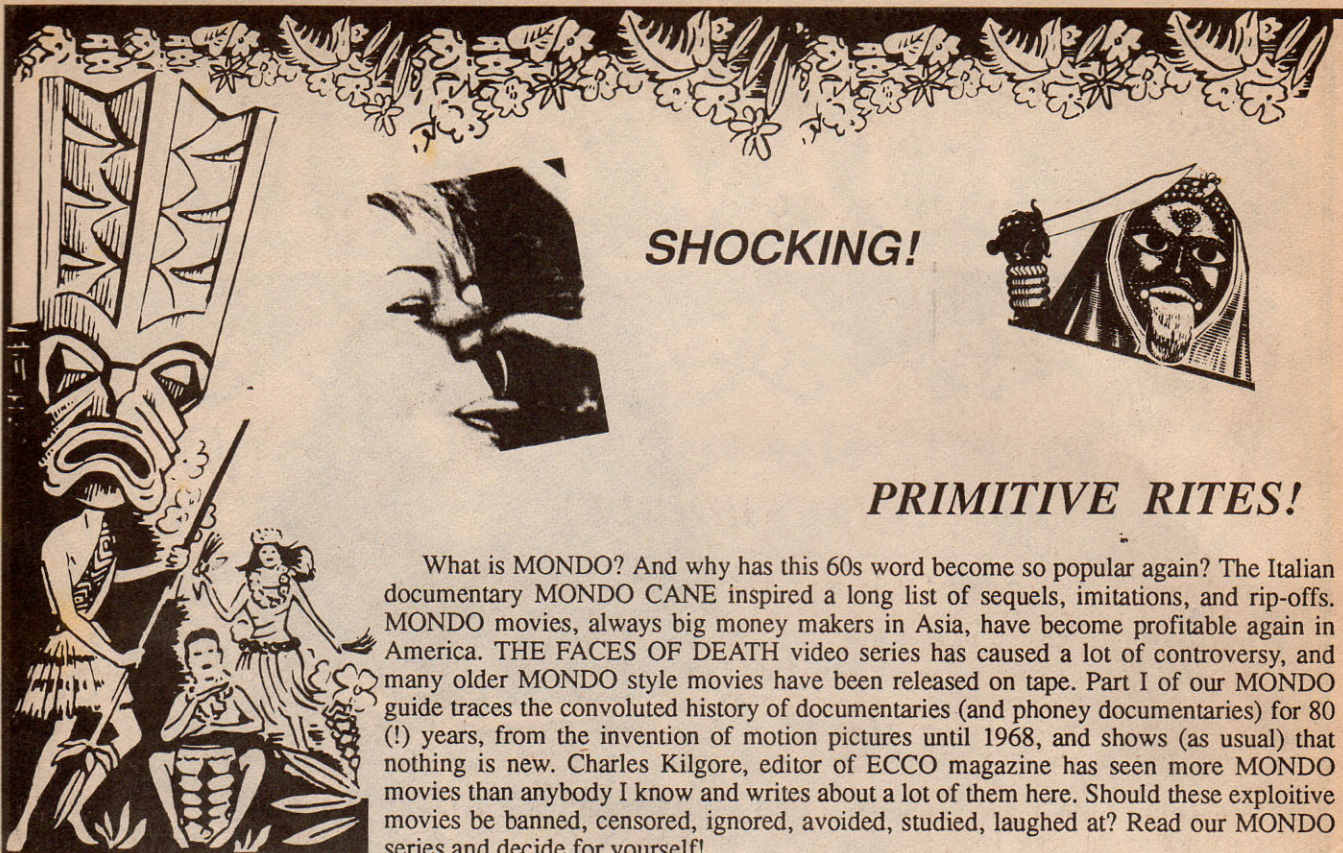
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SHOCKING!

PRIMITIVE RITES!

What is MONDO? And why has this 60s word become so popular again? The Italian documentary MONDO CANE inspired a long list of sequels, imitations, and rip-offs. MONDO movies, always big money makers in Asia, have become profitable again in America. THE FACES OF DEATH video series has caused a lot of controversy, and many older MONDO style movies have been released on tape. Part I of our MONDO guide traces the convoluted history of documentaries (and phoney documentaries) for 80 (!) years, from the invention of motion pictures until 1968, and shows (as usual) that nothing is new. Charles Kilgore, editor of ECCO magazine has seen more MONDO movies than anybody I know and writes about a lot of them here. Should these exploitive movies be banned, censored, ignored, avoided, studied, laughed at? Read our MONDO series and decide for yourself!

PSYCHOTRONIC VIDEO

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ALL CHECKS OR MONEY ORDERS

TO- Michael J. Weldon

The David Carradine interview has been delayed until next issue (sorry about that), but we have an exclusive interview with one of the screen's best villains, SID HAIG. Haig was the mutant Ralph in the cult classic SPIDER BABY, was Dragos on the JASON OF STAR COMMAND Saturday morning TV series, was a regular in movies by director Jack Hill, and in movies starring Pam Grier. Sid talks about working in The Philippines, being a rock drummer, being mobbed by little kids at supermarket openings, and reveals why he's bald. Sid was interviewed by rock and roll and film publicist Gary Hertz.

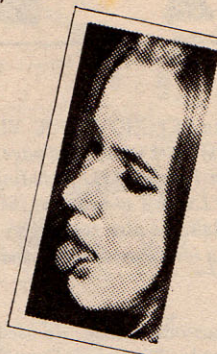
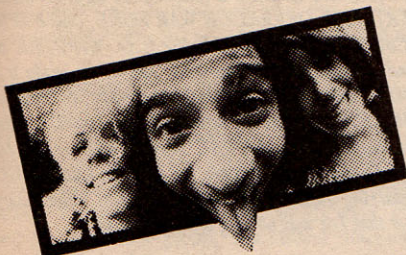
THE ELECTRIC EELS were a loud outrageous early seventies pre punk "art" band from Cleveland. I went to school with these guys, shared crummy apartments with them, put up with their shit for years, and vowed to keep writing about them until somebody put out an EELS album so other people could hear for themselves. In '78 I wrote about them in CLE magazine (where the first PSYCHOTRONIC movie reviews appeared in my column called To Avoid Fainting- Repeat...). In '86 I wrote about them in a special, long gone, limited edition one shot PSYCHOTRONIC magazine. An album is finally coming out, and this is my last EELS article. Promise!

WINGS HAUSER is an actor/singer/scriptwriter known for playing sadistic, psychotic maniacs, especially in VICE SQUAD. Char Rao (who managed The Cramps, not a very managable group, back in their early NY days) met him while he was starring in a Chuck Vincent movie in the New York area with Linda Blair. Linda wouldn't talk, but Wings sure did and he's got a lot of movies about to be released. Like Sid Haig, Wings was once in bands, and worked in The Philippines too.

Akira Fitton, a PSYCHOTRONIC contributor since 1980, writes about TANGERINE DREAM. I don't consider the German group a rock band (these days their albums are in "new age" bins), but they write and perform excellent soundtracks and were pionieres in sythesizer music. I'd rather hear one of their creepy scores than another soundtrack of old top 40 hits.

Since semi-famous actors, directors, and musicians often die and are ignored by daily newspapers, TV news, People magazine, and even Entertainment Tonight, we're starting an obituary section so you can stop wandering why certain people aren't doing anything anymore. This issue's special, one time only, long section highlights deserving people

CIVILIZED WRONGS!



INCREDIBLE!

who passed away in '89 and helped make the world more PSYCHOTRONIC. The PSYCHOTRONIC Letters and Book Review sections have grown, and we continue to present Dale Ashmun's SPARE PARTS, and Art Black's Record Reviews. The video review section(s) include quite a few promo oddities I received in the mail. Tapes I probably never would have rented, but you might want to know about, are reviewed alongside more commercial and easier to find titles. If you send videos, books, albums or whatever, we will at least mention them.

I like breakfast cereal. I don't eat the same sugar coated kid stuff I used to devour (Trix, Captain Crunch, Sugar Pops, even Lucky Charms...), but I'm not falling for all those new high fiber, "healthy" brands either. I like old standards like Rice Krispies, Cheerios, Wheaties, Kix, and especially Rice Chex. I was happy to find "save up to 50%" movie tickets on boxes of Chex cereals recently. Not a cheap toy or puzzle, or piece of candy or gum, but something worth \$, that I would use. The problem is, the half price tickets are for Cineplex Odeon Theatres. This Toronto based company has 1800 screens in North America, which means that most of them, in the words of Jay Leno, are "cement bunkers at the end of a mall". Cineplex Odeon was the first chain to charge \$7 for tickets a few years ago. I don't mind paying that much if the movie is good and the theatre is big (when in Manhattan try to see a movie at the 1200 seat Ziegfield on 54th St. or the 1500 seat Loews Astor in Times Sq.), but I try and avoid high priced theatres with small screens. At the bargain Chex price we decided it might be worth it, so headed for an Odeon. The theatre's air conditioning didn't work, but the movie, HEATHERS was good and we got in for \$3 each. I ate more Rice Checks than usual, and saved the coupons. Meanwhile Cineplex Odeon raised their tickets to \$7.50 (other theatres are sure to follow), and all the record breaking summer blockbuster movies were released. The small print on the coupons says "allows you to purchase movie tickets for only \$3 versus the normal full admission price- up to \$7" and "except for No Pass, No Coupon Engagements". Cineplex Odeon has 39 (!) screens in Manhattan and non of them are excepting coupons for their new summer movies. The coupons run out in September. What a scam. What a rotten company. I might switch to Musilex.

Many readers have written asking where to buy or rent the tapes reviewed in PSYCHOTRONIC. Good question. First of all, I don't sell tapes. I don't even collect them. If you live in or near Manhattan, try the following (downtown) stores. KIMS (see ad on back). RARE BIRD (482 Broome St., New York, NY 10013, they'll send a catalog for postage - (212) 3344-8150). SCIENCE FICTION AND HORROR EMPORIUM (74 W. 3rd St., 10012, 212-260-5825). These places have good sections of cult and horror rarities. If you want to rent better known tapes, TOWER stores (all over) can be good, because they stock multiple copies of many newer horror tapes and have a lot of unusual documentaries. Some of the tapes reviewed in these pages were rented in unlikely small independent neighborhood stores. Many small mail order companies sell rare low price (mostly black and white public domain) tapes that you will not find in most stores. Some advertise in PSYCHOTRONIC. Write for their catalogs. SINISTER (PO Box 777, Pacifica, CA 94044- (415-359-39292) has the largest selection of (older) rare tapes. One mail order company that sells nearly anything that had a legitimate release (not PD titles) is MARSHALL (Box 328, Trenton, Michigan, 48183, (313) 671-5483- they sell catalogs), and VIDEO MANIA (see ad) has a great collection of legit obscurities. One title several people asked about is DEADBEAT AT DAWN (reviewed in PV #1). You can write to Asmodeus Production, 785 Clinton Springs, Cincinnati, Ohio, 45229 for info.



PSYCHOTRONIC VIDEO NUMBER THREE SUMMER, 1989

THANKS TO

George Clinton,
Papa Oom Mow Mow,
Joey Ramone, Melissa Pierson,
Spin, Gerald Delorme, Starfix,
The Face, Willamette Week,
Joe Bob Briggs, MTV, Chris Pfouts,
Iron Horse, Larry Cohn, Waring
Abbott, Anthony Timpone, Cynthia
Rose, Monica Dee, Joyce Faust,
Michelle Zalopany, Jeff Beeching,
Jack Gurley, Mike Cane, Naomi
Regelson, Jack Underwood,
Re/Search, The Electric Eels,
Gwar, the State of California.
Everybody who wrote, sent review
items and publicity, and everybody
who helped spread the word about
PSYCHOTRONIC VIDEO.

*Actually filmed in the dark corners of
this sick world!*

DEDICATED TO- Alfred Sturdevant,
Hawaii Kai

COVER: From SADISMO, a MONDO
movie (see page 28)

INSIDE COVER: Joey Ramone at The
10'th New Music Seminar. By Waring Abbott.
A last look at Time Squares HAWAII KAI
(see menu illustrations above) will be in
Scorsese's GOOD FELLAS with DeNiro.
Mondo Tongues from (l to r) MONDO CANE,
MACABRO, MONDO HOLLYWOOD and
SWEDEN - HEAVEN AND HELL.

LETTERS



GHOULARDI/GHOUL

- Your article on GHOULARDI in PSYCHOTRONIC VIDEO #2 was terrific.- Mark D. Neel (Columbus)-Mark wrote a full page letter/article about GHOULARDI published in Filmfax #15, including some rare original newspaper advertisements I wish I owned, and the cover of the Ernie Anderson/Tim Conway LP, Bull. He also sent copies of photos he took of Anderson and Big Chuck at a restaurant in New London, Ohio way back when.

- The Ghoul was proto punk, obnoxious, violent. He used to call rival Detroit horror host Sir Graves Ghastly, "Sir Graves Greasy", and Arthur Treachers Fish And Chips, "Carp And Barf". T.M.Caldwell (Wyandotte, Michigan)

- Your article on GHOULARDI was by far the most accurate and complete ever written.-(New bright green GHOULARDI bumper stickers came with this letter). -John Hlucky (Cleveland)

- Ron Swede, THE GHOUL in Cleveland (see PV#2) isn't on TV anymore, but he still makes personal appearances. He recently sued The Son Of Ghoul, who is on TV in nearby Canton, Ohio- and lost. So the GHOULARDI character, created by Ernie Anderson in '63, lives on, sort of, in Canton, birthplace of The Ojays, who had a hit with the appropriate song, "For The Love Of Money" (now being misused for a TV car commercial). Information from an article sent in and written by John Petrovic. Several writers asked about the rumor that GHOULARDI was taken off the air because he blew up a live frog on TV. People seem convinced that he did. He didn't.



**I DRANK
a MANNERS
Big GHOULARDI**

COPYRIGHT STORER BROADCASTING CO 1963

JOE SPINELL

- Last week I picked up a copy of your great magazine and was blown away! I was really impressed by the Joe Spinell interview. It's about time somebody wrote about that guy. He has always been one of my favorite character actors. When will some of those movies he made last year come out? How can I see K.O.KIPPERS? Did Tom Rainone get any footage of Joe in LONE STAR MANIAC? Is he going to finish the film without Joe?

Ruth Athoe (Long Beach, CA)-The shot in Hoboken series pilot film DREAM STREET had it's premiere on NBC a few months ago, so watch for a repeat. THE UNDERTAKER, OPERATION WAR ZONE, and RAPID FIRE are all expected on video soon. Watch for K.O. KIPPERS on Cinemax or call them and demand another showing. Joe never made it to start LONE STAR MANIAC, and Tom is currently too busy working on BRIDE OF THE REANIMATOR to restart it now, and who could replace Spinell? By the way the name of the MANIAC music composer is Jay Chattaway, who recently provided a great score for William Lustig's new movie, RELENTLESS, starring Judd Nelson (!) as a serial killer. Gary Heidnik is the Philly killer that Joe was writing a script about.

- Congratulations on your new PSYCHOTRONIC magazine! It was especially gratifying to read the extensive Joe Spinell article. It was a fitting tribute to the hard working actor. Keep up the good work! Frances Raines (NYC)- Frances starred in a great off Broadway play called "Grindhouse" a few years ago, and has been in movies like THE MUTILATOR and BREEDERS.

- The late Joe Spinell's tirade against Tom Savini shocked me. I can't recall ever reading such pure venom in a lifetime of collecting prof/fanzines. To surprise me like that is difficult. Truly a wild man. Nai Bonet had the potential to be a scream queen in the tradition of Barbara Steele. One hundred FRIDAY THE 13th/NIGHMARE actresses couldn't equal her appeal. Jim Singer (Jackson Hts, NY)-There's plenty of (usually well hidden) venom in the film world. Actors and behind the scenes people going on about how they love working with each other is often nothing but diplomatic publicity. James also sent a great Nai clipping from a '79 New York Daily News.

DAVIE ALLEN AND THE ARROWS

- At last an article (interview no less!) on Davie Allan And The Arrows!!! I've been an Arrows fan since the 60s...still got most of the soundtracks. I can recall futilely searching hi and lo for THE GLORY STOMPERS album. Finally in desperation, I wrote to A.I.P. and got a handwritten note back, "GLORY STOMPERS LP is \$1.00"! Didn't you forget to mention that the original (gatefold) WILD IN THE STREETS soundtrack was followed by THE ARROWS PLAY SONGS FROM WILD IN THE STREET LP? - Randy Palmer (Arlington, Virginia)- Yes, I missed that other WILD... album. Never even saw a copy. Other Arrows related info (from Brent Barker Jr., Brian D. Horwitz, Chris Pfouts, and Allan himself) - WILD... is on HBO/Cannon video (and is a must see by the way). MARYJANE is also on tape. In WILD ANGELS, the music played during the church party is Wild Orgy, not Bongo Party. The ANGEL DUST album was reviewed favorably in Rolling Stone (6/1/89) "The most extraordinary sixties compilation since the Nuggets series..." It includes five original Arrows soundtrack cuts. I also didn't realize how many movies Republican Mike Curb has produced. They include the new UP YOUR ALLEY with Ruth Buzzi and Linda Blair, THE RANCH, directed by Stella Stevens, and BODY SLAM (87) with John Astin and The Angry Samoans! When Curb was at MGM he took time to write the liner notes to the ZABRISKE POINT soundtrack!

- Casey Kasem not only starred in GLORY STOMPERS, he was also the voice of Robin in 60s Batman cartoons. THE MAGIC GARDEN OF STANLEY SWEETHEART's soundtrack is one of the worst of all time, also (women's music folk singer) Holly Near has nude scenes with Don Johnson.- Regis Goatlips (S.F.)-Thank you Mr. Goatlips. Holly Near was also in ANGEL, ANGEL DOWN WE GO (69).

PSYCHOTRONIC #1

- Received #1 and loved it. Here are some additions to your Karen Black bio.-The list included alternate and pre-release titles which I won't repeat here, and MR. HORN, a '79 CBS westernn. Karen Black movies

announced since the article are DEAD GIRLS DON'T DANCE and ZAPPED AGAIN. She was also in HELL KITTEN (!) (See letter below!). Caught OUT OF THE DARK in Times Square. Black didn't have any scenes with Divine (who only has a few brief lines) but unlike the local critics, I thought the clown mask killer movie was above average. Watch for it on tape-Also GOD DAMN DR. SHAGETZ was released (-xerox of ad was inclosed)- before it was turned into EVIL TOWN. And last, but not least, you didn't mention Wegee Walk by The Rivingtons (Liberty single) my personal favorite of all their great hits. Keep up the good work and go monthly as soon as you can. - Tom North (Carbondale, Ill.)

- Having finished your corrections and additions, I noticed you still have not discovered the most exciting musician in Ohio during the 80s, Willie Phoenix. He's originally from Marion in Northwest Ohio, and has recorded at least five albums, We Love Noise being the best. He is a nimble guitarist who looks like Bob Marley with a voice like Southside Johnny. He has (recently) changed his style, playing Hendrix-ish acid rock (with his new group, The Flower Machine). This new sound has yet to catch on. It's sad, because this guy is what blue collar rock is all about.- David Miles (L.A.)- Yes I left out Willie. Also missing from the Ohio music article in #1 was Cleveland's Burning River Band, big favorites at biker bashes around the country.

- I play keyboards for a living at an amusement park called Silver Dollar City. I'm part of the band that performs every evening in the amphitheater. The crowds are usually from 3500 to 400 people. Anyway, we play a medley of country hits, and the final song is Elvira, with the Papa Ooom Mow Mow chorus, sung by our bass player (Guinness Book Of World's Records says he's the lowest in the world, no shit!), so I guess I feel in my own small way, I'm helping to spread the word about the BIRD. - Jeff Olson (Branson, MO)- Also inclosed was an excellent recent newspaper article about music from and recorded in Minneapolis.

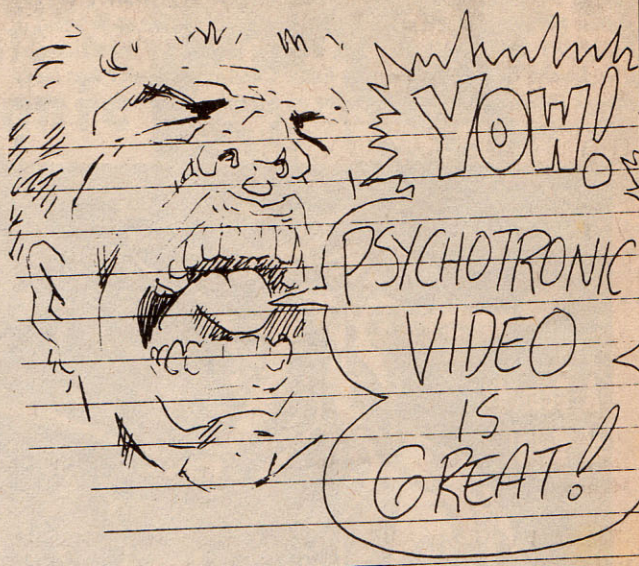
- PSYCHOTRONIC VIDEO saved my life at work in a big downtown law office the other day. If it hadn't broken up the day's tedium by delving into the inner meaning of the Rivington's lyrics, I surely would have died (and, of course, death is the legal end of billable time). - Bruce Townley (San Francisco)

- Any media source that seems to thrive on The Cramps is OK by me. Their album THE SMELL OF FEMALE is one of my favorites and your article on OHIO music just goes to show that the Rock Hall Of Fame does belong in Cleveland. "I don't know about art, but I know what I like". - Belka Stamas (Philadelphia)

ETC.

- I Enjoyed the 2nd issue very much. I'M GONNA GET YOU SUCKA finally opened here in April and you are definitely right about it. I found it to be very much in the Mel Brooks tradition. I'd never put a name to Joe Spinell's face- his Savini rant is hilarious. A couple of corrections and comments: It's Linnea Quigley not Liana; you have two erroneous Diane Lane mentions, on pg. 18 where she is said to be Bruce Dem's wife (it's Diane Ladd) and in The AROUSERS review which says she's in THE BEDROOM WINDOW (she wasn't, Elizabeth McGovern was).-Oops! Lane recently finished a movie with her new husband, French star Christophe Lambert. Ladd will be in S.P.O.O.K.S.-Also some stuff regarding Harry Hurwitz (Tampa). I assume he did the softcore musical of Cinderella around the same time as FAIRYTALES (also with Sy Richardson?) -Yep-He also did a movie right after The PROJECTIONIST that never came out. Roy Frumkes, the producer and writer of STREET TRASH was an assistant on it (and THE PROJECTIONIST).-I think that one was The Comeback Trail.-P.S.- Is The DOLL SQUAD on video? - Paul Sherman (Brookline, Mass.)- Sure is.

- One of the best things about PSYCHOTRONIC VIDEO is that it doesn't stick to video alone, but covers the whole PSYCHOTRONIC world! Hopefully it will be a success and can be published more frequently. In reading the Clive Barker interview in #1 I felt somewhat a kinship with Barker. As a child he couldn't see horror films in the UK



Ron Wilber (Liberty, N.Y.)

because they were rated X. I saw some in the theatre, but when I was a child in the early 60s we lived in a place that only got one TV channel! The station usually ran MGM musicals- pure agony for me! Eventually we moved in the mid 60s to an area that got all the New York City stations. For me it was a mind boggling experience. Here were all the films I'd dreamed about and more! What a variety! The movies turned my brain permanently PSYCHOTRONIC! I'm sorry that I never got to see Ghoulardi. There are two hosts that I can get now. Watching Commander U.S.A on the U.S.A cable channel is a thankless experience. On WVIA, a public station out of Penn., there's Uncle Ted's Monster Mania on friday nights. They run higher class science fiction classics... "Uncle Ted", an old magician performs lame tricks and "Nephew Leo" laughs at it all. I look forward to future issues. - Ron Wilbur (Liberty, NY)

- No comics. No comics. Comic books died around 1969. Movies- that's what matters. - Hugh Shelton (Centerline, MI)

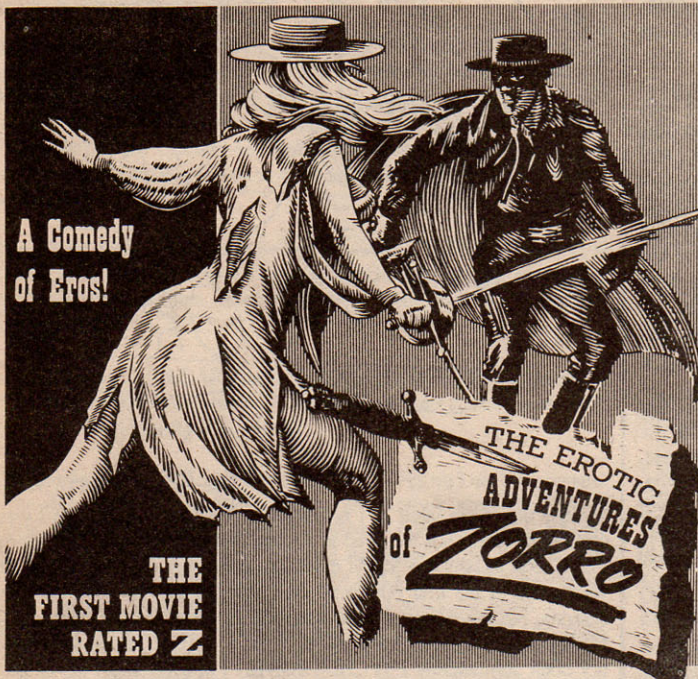
- In case you don't know yet, the first two Paramount Warner Oland Fu Manchu films, THE MYSTERIOUS FU MANCHU and THE RETURN OF DR. FU MANCHU are available from Startime Video, PO Box 1058, Lewisville, TX 75067 for \$19.95 each and have pretty decent picture quality. I'm also ga-ga about Anna May Wong and have been collecting her films on video. My favorites are ISLAND OF LOST MEN, WHEN WERE YOU BORN? and LIMEHOUSE BLUES (with George Raft as a Chinese gangster!). I'm still looking for LADY FROM SHANGHAI and SHANGHAI EXPRESS. - Rich Maslan (Chicago)- SHANGHAI EXPRESS ('32) which stars Marlena Dietrich, Anna May Wong and Warner Oland, directed by Joseph Von Sternberg is on Mystic Video. Orson Welles' LADY FROM SHANGHAI is on Columbia Video.

- I can't believe your loyal Canadian scout has actually managed to find a PSYCHOTRONIC film you missed! At least it's not in the book. - THE DAY IT CAME TO EASTA (circa '65), directed by Harry Thomason. A victim of a gangland slaying is dumped in Miller's Lake. Meteor lands in lake and activates the rotting corpse. George Gobel (in an incredibly bad stilted performance) is a professor and two college students take an interest. The walking corpse scares sorority girls, etc., etc.. A gem. Have you seen it? - Hank Davis (Puslinch, Ontario)- Never even heard of it. Thank you!

- I just discovered a gem in the video store where I work, ROOM 43. It's about a prostitution ring run by Herbert Lom. There's drugs, thugs and delicious Diana Dors as a hooker with a grudge. It appears to shot in

Europe by a camera operator named Nick Roeg. -Stately Wayne Manor (Drexel Hill, PA)- Yikes, that movie (which I've never seen) is *PASSPORT TO SHAME* (UK 58). I've got pictures of it in *Hoppla-Hier Kommt Eddie!*, the amazing Eddie Constantine book I was lucky enough to find in Munich. For more on Nicholas Roeg see this issues book reviews.

Sonney is secretary-treasurer. *I think Film Ventures is the defunct company that distributed those films.* -Enjoyed Rainone's story on poor Joe Spinell. Good interview. Also enjoyed the Karen Black story.. the notes re HGL and me at the beginning of the piece 100% accurate. Who dug up all this old stuff? PRIME TIME is not lost, although it should be. When Mid-Continent Films (the corporation founded by Hershell to produce THE PRIME TIME and later, LIVING VENUS) went belly up, one of the principal stockholders took over the assets, including the negatives and existing prints of both pix. This was before I left Chi for LA, and Dan Sonney and I bought both pix for \$5,000. I re-titled PRIME TIME to HELL KITTEN, and we played it off on the newly burgeoning nudie house wheel, turning a nice profit. Karen was still a student at Northwestern when this picture was made in '58. She had agreed to do a nude swimming scene and we shot it. The next day, her then boyfriend came to Hershell and me saying she had had second thoughts about the sequence, and that he would pay for another half day shooting if we'd use another girl, and destroy the negative of Karen's buff footage. We agreed, the guy paid the tab which was considerable since we were making the film strictly (union). Dan Sonney taught me one thing...no movie, no matter how bad doesn't have some value, if not today maybe tomorrow, maybe ten years from now. He was certainly right. 20 years ago no-one ever dreamed of something called video. I'm enjoying semi-retirement in my home town, busy writing YOUTH IN BABYLON, about how an innocent little Alabama boy got involved with Nightmare Alley carnivals, birth-of-a baby roadshow movies, gore films, nudies, and other disreputable devices designed to separate suckers from scratch- David F. Friedman (Anniston, Alabama)- *Friedman, the man who produced BLOOD FEAST, also sent me some amazing pressbooks and a signed poster for his TRADER HORNEE, which I told him I had seen when in high school! For more on Friedman's one time partner, Hershell Gordon Lewis, see the book review section.*



Starring DOUGLAS FREY-ROBYN WHITTING-PENNY BORAN
With JOHN ALDERMAN-JUDE FARESE-Guest Star **ROBERT W. CRESSE**

Produced by DAVID F. FRIEDMAN & WILLIAM ALLEN CASTLEMAN-Directed by COL. ROBERT FREEMAN
Screenplay by MONA LOTT, JOY BOKE & DAVID F. FRIEDMAN
Distributed by ENTERTAINMENT VENTURES, INC. © EVI

COLOR

- Here is information on Larry Buchanan's *GOODNIGHT, SWEET MARILYN* (flyer enclosed). Note the casting of Misty Rowe (HEE HAW, THE HITCHIKERS...) as Marilyn, a particularly inspired PSYCHOTRONIC touch. -David Szulkin (New York)- Misty Rowe also starred in Buchanan's *GOODBYE: NORMA JEAN* ('76), so this promised new docudrama by the director of *DOWN ON US*, is a sequel.

- In a future issue, your readership might enjoy a feature on Pam Grier in view of Orion Video's recent release of five of her biggest hits. -Sean Reynolds (Silver Spring, MD)-*PSYCHOTRONIC* hopes to run a new Grier interview in a future issue. She recently co-starred in *ABOVE THE LAW*. Meanwhile see the this issue for an interview with her frequent co-star, Sid Haig!

- Do you have the following videos for sale? *THE EXECUTIONER* (martial arts movie with Sonny Chiba). *THE INCIDENT* (Martin Sheen and Tony Musante play punks terrorizing subway riders). -Patrick H. Flynn (Astoria)- *I'm not aware of a Jackie Chan movie called THE EXECUTIONER, but there are several tapes out there with the same name. THE INCIDENT hasn't been released. We had to watch that one when I was in highschool, as part of a real life movies to scare the kids campaign. Maybe it was to keep us away from Manhattan. Didn't work. By the way, I don't sell tapes.*

- I have the *PSYCHOTRONIC ENCYCLOPEDIA OF FILM* in which you have immortalized in picture and prose several of my old movies. PEF is a fine reference work, Congratulations! Correction requested in PV#2- letters. Entertainment Ventures Inc. did not distribute *SAGA OF DRACULA* and *VENGEANCE OF THE ZOMBIES*, nor is FVI defunct. It is a California company., of which I am president and Dan

- You have got to tell me the title and origin of an incredibly sleazy exploitation film released in '75 or '76. In the final scene a woman is being threatened by her boyfriend (husband?), so her little girl shoots and kills him. The audience received paper ballots before the screening and on the way out, in the lobby, they voted whether the little girl was guilty or innocent (the title?). I talked my father into taking me to see it because they had left flyers on all the windshields in the neighborhood shopping center. -George Maranville (Lexington, Kentucky)-*Sounds like the Lana Turner story by William Castle. No, I don't know. Does anybody out there?*

- Speaking of Rosanne Katon, *Players* magazine did an entire career article and interview with her in '85, discussing her film and singing career. I recently spotted her on an episode of the syndicated "Divorce Court" show, as a scheming voodoo priestess plaintiff. (!) *EBONY*, *IVORY AND JADE* was also a crummy '77 TV pilot movie with Burt Convy. C. Bock (Pensacola, Florida)-*That TV movie also featured Frankie Valli as himself.*

**PAPA OOM
MOW MOW**





THRILL-CRAZED SPACE
KIDS BLASTING THE
FLESH OFF HUMANS!



They called her
"TEENAGE TRAMP!"

...the road she
travels tonight
is a one-way
highway to hell!

LIVE
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MUSIC BY
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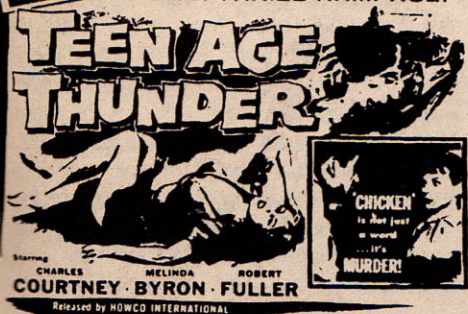


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HENRY- PORTRAIT OF A SERIAL KILLER (MPI '86) D/co-
John McNaughton, S Richard Fire, P Lisa Dedmond, Steve Jones

Several people went out of their way to tell me about this movie. I was very suspicious - until I saw it. It's excellent, one of most disturbing and well made features I've seen, and it was shot on 16mm in Chicago. The chilling, but all too believable story is based loosely on real life killer Henry Lee Lucas. The only film that you could maybe compare it to is *IN COLD BLOOD* ('67), but without recognizable actors like Robert Blake, and even more important- without the killer being caught. The MPAA gave it an X rating, not for sex or violence (it includes both), but for "general tone". The delayed video release is unrated. Henry (Michael Rookes) is a curly haired, emotionless, illiterate part time exterminator who had killed his own mother, and lives by the motto, "It's either you or them.". He's addicted to killing, knows it's easy to get away with, and carefully plans the murders, using different methods each time- "It's always the same and it's always different". His roommate is a dense, crude and impressionable drug dealer TV addict named Otis (Tom Towles). Both are ex-cons. Otis' blue eyed blonde sister Becky (Tracy Arnold)- ("Did you really kill your mama?") leaves her husband and moves in with the deadly duo, landing a job as a shampoo girl. In a film loaded with shocking scenes, the most disturbing to me was the killers watching themselves at work, repeatedly and in slow motion on video. Talk about violence as pornography! The music, cinematography, dialog, acting, direction and special effects are all top notch. Only the inclusion of the (great) song "Psycho" by The Sonics seemed a little too obvious. Since playing *HENRY* so convincingly, Rookes has acted in the major releases *EIGHT MEN OUT* and *MISSISSIPPI BURNING* in support roles. McNaughton went to Hollywood to direct *THE BORROWER*, a movie about cannibal aliens, with Towles, Rae Dong Chong, and Antonio Fargas. If it's half as good as Henry, it'll be better than most anything else made recently.

THE LAUGHING DEAD (video release soon '89) Exec.
P/D/S/music/act J.T. Somtow (Sontow Sucharitkul), P Lex Nakashima

The first directing effort of Somtow, a novelist from Thailand ("Mall World" TOR books...), is a wild, shot on location tale of present day Mayan Indian sacrifices. This low budget feature has excellent music and cinematography, an interesting plot and lots of surprising special effects. A busfull or people from Tucson, Arizona go to Oaxaca, Mexico to see the festival of the dead. Tim Sullivan, another writer (who was also the associate producer) does

a good job starring as the troubled Father O'Sullivan of The Sacred Heart Catholic Church, the guide for the trip. Also along is his secret lover (an ex-nun) and their son ("It's all your fuckin' fault, preacher dude!"), a "new age" couple (complete with crystals), an Oriental girl escaping from a brutal father, a hippy driver, and a jerk in a yellow suit who tells dirty jokes. Dr. Um Tzeck (Sontow), a professor with a computer who plays classical music, leads the Mayans in their pagan sacrifices. Hearts are cut out, heads decapitated or crushed, and a ripped off arm is shoved down somebody's throat. There's a cave of zombies, shocking dreams, and two characters that turn into big reptilian monsters. Some of the effect scenes (by busy John Buechler and crew) are well done, unique firsts that people are going to be talking about, while a few are shown too long or are unconvincing. *THE LAUGHING DEAD* is a lot of fun for horror fans and one of the best independent productions in a while. I was disappointed when Somtow (inspired by *EVIL DEAD II* ?) switched to all out comedy, after a great serious build up, but I'm sure others will love it that way. I didn't recognize him, but Forry Ackerman plays a corpse.

THE BRAIN (IVE '88) D Edward Hunt, S Barry Pearson, P Anthony Kramreither

DAVID GALE (Dr. Hill from *REANIMATOR*) is back as Dr. Blake, the local TV host of "Independent Thinkers" on Ch. 9. He commands a giant killer brain, and brainwashes the locals, causing them to hallucinate, commit murders and suicide. James, a highschool troublemaker with a high I.Q., is sent to the celebrity doctor by his parents. Mom says "Dr. Blake wouldn't be on TV if he wasn't good!". James has electrodes attached to his head and imagines the female assistant topless. Soon he's hallucinating like crazy, and on the run with his blonde girlfriend who works at a 7-11 type store, trying to warn the people busy watching Blake on TV. This movie borrows ideas from David Cronenberg (as did Hunt's *PLAGUE*, '77), *INVASION OF THE BODY SNATCHERS*, *STRANGE INVADERS*, *NIGHTMARE ON ELM STREET*, and even *FIEND WITHOUT A FACE*, but it's one of the most fun action packed science fiction/horror movies in a long time. Some of the low budget special effects are well done, but others are laughable. The brain becomes a big scary floating face with moveable teeth that eats people whole, people are decapitated and characters have surprising hallucinations. Filmed in Toronto, and presented by Shapiro/Glickenhau. The Canadian Ed Hunt also directed the wild *STARSHIP INVASIONS* ('77) which featured an alien suicide ray. This tape includes trailers for the less interesting *RED HEAT* and *IRON EAGLE II*.

KILLER KLOWNS FROM OUTER SPACE (Media '88) P/D/S Stephen Chiodo, P/S Charles Chiodo, P Edward Chiodo

This oddball PG-13 rated take off of 50's drive-in science fiction movies starts with a comet landing in the woods that turns out to be a circus tent. The interior resembles a set from the *LOST IN SPACE* series and it's filled with alien clowns of all sizes with ray guns and electric voices, who spin cotton candy cocoons around human victims! The plots closely follows *THE BLOB*, as some teens who know what's going on, can't convince the local authorities. Even though this movie drags a lot in spots, it has a great concept, good special effects and some inspired moments. A clown makes a balloon sculpture hunting dog, a tiny clown on a bike is harassed by bikers and knocks the leader's head off, and a giant scary clown attacks. Some goofy comedy relief brothers in an ice cream truck come to the rescue. Royal Dano (a character actor recently wasted in *HOUSE II* and *GHOULIES II*) is a backwoods victim and sleaze great John Vernon plays the hateful Officer Mooney. The unique California band, The Dickies, provide a great theme song, and after the end credits do it again in a rock video. The song is on their *Killer Klowns E.P. (Enigma)*. This tape includes trailers for *STICKY FINGERS* and Dennis Hopper in *LET IT ROCK* (White Star).

overacting nephew Nicholas Cage), which actually received some good reviews.

DRACULA'S WIDOW (HBO '88) D/S Christopher Coppola, P Stephen Traxler

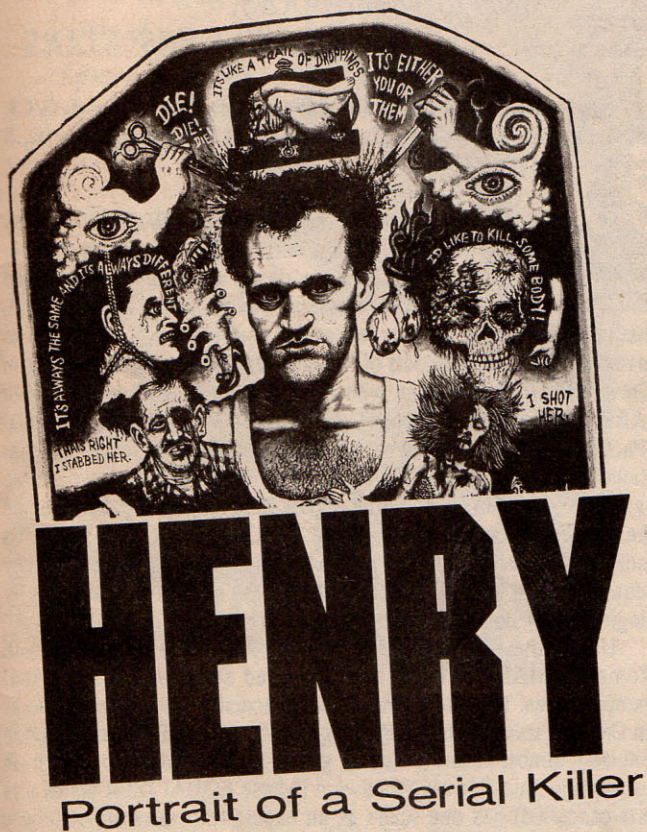
Another Coppola nephew vampire movie. Made for Dino De Laurentis just before his company went bust, it stars the Dutch born Sylvia Kristel, who was the original *EMMANUELLE* back in '73. A young guy runs a wax museum on Hollywood Blvd. and spends spare time watching an 8mm print of the silent *NOSFERATU*. Sylvia, the vampire lady (with a black wig) is delivered (just like in *ABBOTT AND COSTELLO MEET FRANKENSTEIN*), wakes and bites him to use as a servant. "Who's your husband?" "Dracula, you fool!" Usually she just kills people, becoming an ugly faced monster, ripping bodies apart, and sometimes becomes a bat. They go to a Satanic Mass (complete with topless virgin sacrifice) and she slaughters everybody. A cop, who also narrates, his dumb assistant, and an old man named Helsing hunt for the killer. With very somber music, some gore, a strange mechanical bat, Marc Coppola, and too many trendy blue and red lights. Kristel was also recently in *THE BIG BET*, directed by Bert I. Gordon.

THE MIDNIGHT HOUR (Vidmark '85) D Jack Bender, S Bill Bleich

So many video releases are of unknown origin, I figured this was just one of many horror movies that I somehow missed even hearing about. Actually it's an ABC TV movie, made, no doubt, to cash in on the popularity of Michael Jackson's *Thriller*. A fun enough movie for kids, or undemanding adults, this is a good example of just how much horror has been accepted, mixed up, and tamed by the mainstream. In a small Massachusetts town on Halloween, a group of students (who all look too old for the parts) accidentally unleash Lucinda, a black witch/vampire who had been hung in the 18th century, and a graveyard full of zombies. It all happens because these "nice" kids decide to break into a museum and "borrow" some authentic costumes for a party. Graves explode and the living dead emerge *Thriller*-style. One perfectly preserved blonde 50s cheerleader provides a love interest and comments about how things have changed for the worse. Make-up and effects by The Tom Burman studios are typically good. Several scenes are rock video style. Star Shari Belafonte Harper dances and sings "Let's Get Dead" after becoming a vampire. The best scene is when she's bitten in the wine cellar. Wine spurts all over in slow motion, while "How Soon Is Now?" by The Smiths plays(!) The soundtrack has mostly old hits, "Little Red Riding Hood" by Sam The Sham And The Pharaohs, the great but overused "Bad Moon Rising", and others. The cast includes Levar Burton (who also becomes a vampire), Kevin McCarthy (who becomes a zombie), Dick Van Patton, Kurtwood Smith (from *ROBOCOP*) and a couple of less famous relatives of other actors. The horror/comedy mixture includes a werewolf, a midget zombie, and the voice of Wolfman Jack. One of the trailers at the end is for *WITCHERY* with Linda Blair.

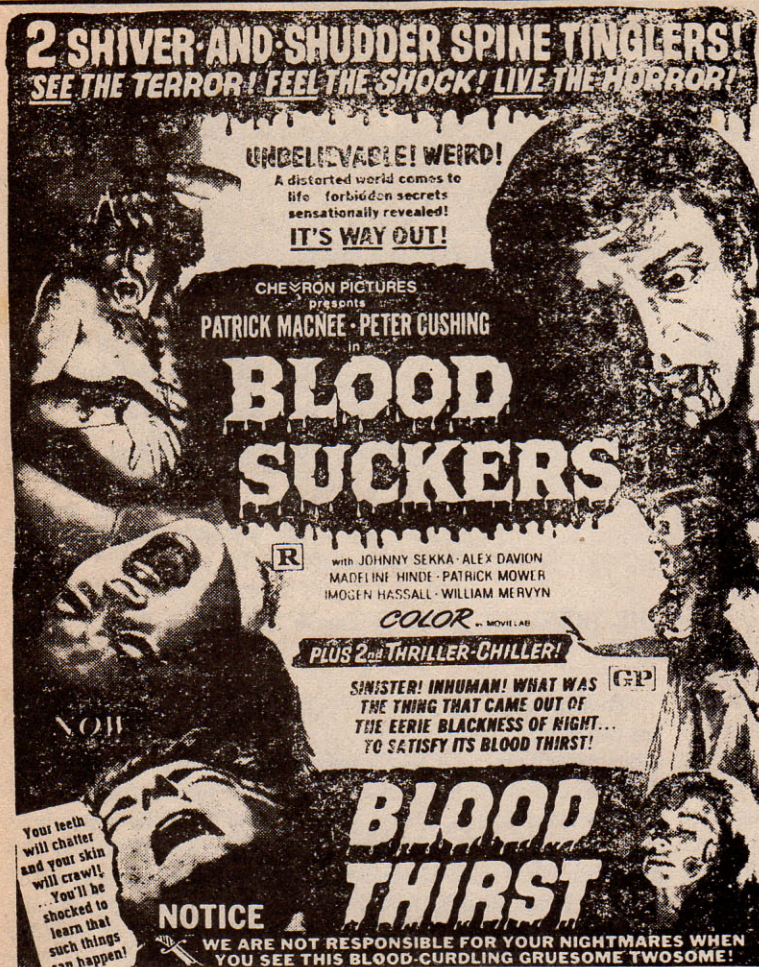
DANCE OF THE DAMNED (Virgin '89) D/S Katt Shea Ruben, P/S Andy Ruben

A few years ago Katt Shea was acting in cheap movies for Chuck Vincent (*PREPPIES*) and Roger Corman (*THE DEVASTATOR*). Corman, in his typical fashion, gave her a chance to direct *STRIPPED TO KILL* (87) starring Kay Lenz. It made money on video, so she got to direct a sequel, a movie called *DAWN*, and this lower budgeted direct to video vampire movie using the same Corman sets in Venice used in the Strip films. At Cafe Paradise where topless dancers seem to be in *FLASHDANCE* outtakes, Cyril



80s VAMPIRES

There have been more vampire movies than any other type of horror movies. Vampire movie sequels, remakes, and comedies were being made before most of us were born. Every possible angle has been used and re-used. Here are some recent vampire tapes. None of them are must see items, but none of them irritated me as much as a recent theatrical release, *VAMPIRE'S KISS* (starring Francis Ford Coppola's



O'Reilly as a young ultra hip long haired vampire (who sees everything in monochrome) watches a very thin stripper (Starr Andreoff, lately in lots of Corman Productions and OUT OF THE DARK). He offers the (suicidal) young woman \$1000 to talk. They take a bus, go to the beach, then to his pad. The caring vampire, who has an exercise bike and hates cigarette smoke, cries and talks about his bitter life. She claims her best friend was her Barbie doll. Except for scenes where bullets pop out of his chest and a skinhead attack on the bus, this is an actionless, bloodless rip off of Interview With A Vampire, and is almost as irritating as VAMPIRE'S KISS. The tape includes a trailer for RETRIBUTION.

HOLLYWOOD UNCENSORED (IVE '87) D/S James Forsher, S Leith Adams, Barbara Myers, Beverly Stanley, P Julian Schlossberg

This light but fun documentary about censorship is divided into two parts. The hosts are two sons of more famous stars. A cheerful Douglas Fairbanks Jr. (last seen in GHOST STORY), covers the 30s through the 50s, and Peter Fonda (whose daughter Bridget is a bigger star these days) takes us up to the 80s and covers drug films. Early highlights are three great KING KONG scenes that were unseen for decades and amazing for the time topless scenes from the European version of HIGH SCHOOL CONFIDENTIAL, and Reagan with Jayne Mansfield at an awards ceremony. Trailers for LOVE LIFE OF A GORILLA and SEX MADNESS are included along with surprising pre-code scenes with Barbara Stanwyck, Mae West, W.C. Fields and Shirley Temple playing a sexy adult. Jane Russell, Don Murray (who has made religious themed films and wants restrictions), Mamie Van Doren (also seen in GIRL'S TOWN), and Sherry North reminisce

onscreen, and North is shown in a wild rock dance segment and a famous '53 bikini dance short later sold through the mail. These scenes, and North herself (last seen in MANIAC COP) show why she should be better known and work more often.

Fonda, whose tell all book should be published pretty soon, is seen on Hollywood Boulevard (and coping in EASY RIDER). Trailers are shown for COCAINE FIENDS, REEFER MADNESS, and SILENT NIGHT DEADLY NIGHT (versions with and without Santa). Carroll Baker and Eli Wallach discuss BABY DOLL ("the dirtiest film ever!"), and Martin Scorsese talks about TAXI DRIVER and PEEPING TOM, which he first saw, uncut on New York's Fright Night show! While showing scenes from BLOOD FEAST, Fonda yells "Cut! Cut!", looking away in disgust. While some of the public domain footage shown will be overly familiar to some collectors, this is a very entertaining tape you'll probably wish was longer. Trailers at the end include LADY BEWARE and RATE IT X.

BRITISH VAMPIRES, WITH AVENGERS' STARS

BLOOD SUCKERS (Incense For The Damned) (VCL '70) D Robert Hartford-Davies, P Graham Harris, S Julian More

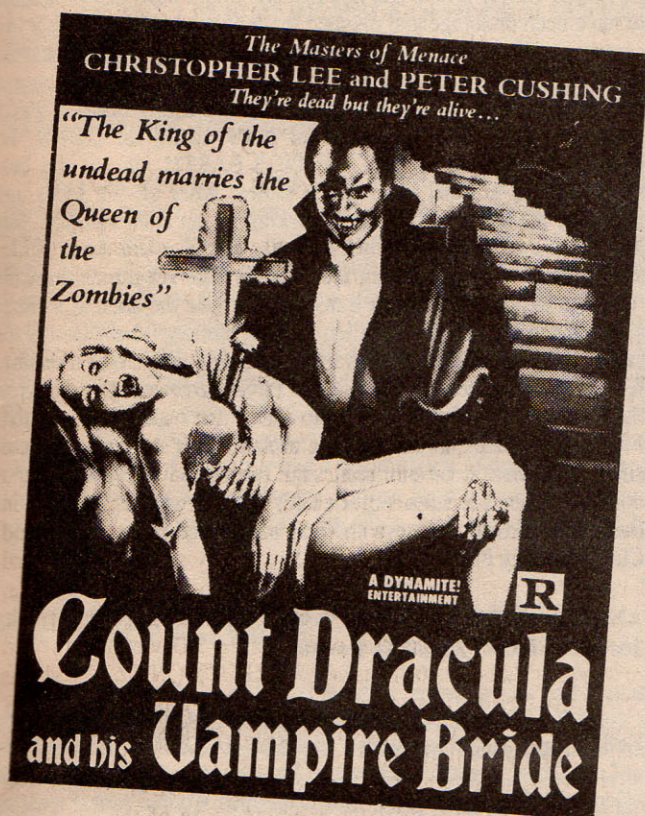
Based on the novel "Doctors Wear Scarlet" by Simon Raven, this is a very different vampire feature, which, because of the sex theme and nudity was released as an exploitation movie in America, then forgotten until this video release. A narrator relates the story of how "I was asked to investigate" the whereabouts of Richard, an Oxford student missing in Greece. He flies to Greece with Richard's fiancée and school friend (African actor Johnny Seka). They're joined by an embassy official (Patrick Macnee, in-between Avengers series). It turns out that Richard is a masochistic virgin, an easy victim of a sadistic female "vampire" who has sex and drug orgies. Hartford-Davies also directed the swinging London horror movie CORRUPTION ('67), and this more serious effort is also padded with a long psychedelic orgy sequence with lots of warped lead guitar sounds and somebody singing "baby, don't flash your evil eyes at me!..."

Ulli Lommel's TENDERNESS OF THE WOLVES ('73), and Romero's MARTIN ('76) later explored some of the same real vampire ideas. Top billed Peter Cushing actually has a support role as an Oxford Professor, but is in one great scene when Richard, back in England, almost causes a riot by giving an anti-academic speech. A surprisingly thin Edward Woodward (whose EQUALIZER series was just cancelled) has one scene as an expert who talks about how a person could achieve an orgasm, having their neck sucked. Originally released in America on a double bill with BLOOD THIRST, an obscure Phillipines horror movie. A trailer for KILLER'S MOON follows the film.

THE SATANIC RITES OF DRACULA (Count Dracula And His Vampire Bride) (Liberty/ABC '73) D Alan Gibson, P Roy Skeggs, S Don Houghton

In America, the last Hammer Dracula film starring Christopher Lee was shelved by Warner Brothers, announced to be released by A.I.P., then over five years later was badly released by the independent Dynamite company with an R rating. A satanic cult made

up of rich influential men gets hold of a deadly plague bacteria. The cult seems to be run by an Oriental woman with a dragon jacket (Barbara Yu-Ling), who commands a group of biker thug snipers in fur vests! A nude blonde on a sacrificial alter becomes a vampire. More female vampires are kept chained in the basement. Dracula, the real villain, disguised as the Howard Hughes style D.D. Denham, runs a huge corporation and wants the "supreme blasphemy" - armageddon! Unfortunately most of the movie's deaths are by guns, and this ultimate horror theme is wasted. Peter Cushing shows up as Van Helsing again and pre-Avengers Joanna Lumley is his daughter. It seems like she'll be the new vampire hunter heroine, but she proves to be useless and a government agent who didn't even believe in vampires, instantly knows how to kill them with a stake. Lee's European accent comes and goes, and after the promise of a great conspiracy theme movie, his last on screen vampire death is caused by a thorn bush. It's great to have this once rare movie available but for me it was pretty disappointing, and the tape I rented was jumpy and scratchy.



MORE LOCAL ROCK EPICS

Last issue there was a review of *TWISTED ISSUES* a video from Gainesville, Florida. Charles Pinion sent more about *TWISTED ISSUES* -If you order the video tape (\$15 ppd., \$20 foreign), you also get a cassette of music by 20 Gainesville, Florida bands heard and/or seen in the video and a booklet. An article from an '88 issue of *Creem* says "The U. of Florida is our major industry, with marijuana farming and general drug trafficking running a close second- and every time somebody checks, we end up on the national Top Five list for most murders per capita or increased crime rate or worst poverty level. A tremendous crack problem goes unchecked, but try riding a bicycle at night without a headlight..." and goes on to tell about *Dolrums*, *Hellwitch* and the others on the tape. Order from Pinion at P.O. Box 1261, Canal St. Station 10013. Here are more local rock scene videos that are parodies of older exploitation movies.

DESPERATE TEENAGE LOVE DOLLS (Hollywood Home Theatre '84) P/D/S... Dave Markey, P/S/act Jordan Schwartz, S/star Jennifer Schwartz

The success of this hour long do it yourself 8mm to video tape classic was the inspiration for *TWISTED ISSUES*, *ROCK AND ROLL MOBSTER GIRLS* and other local rock movies. Although it's one of the cheapest (the original cost was said to be \$250!), *LOVE DOLLS* has more spirit, better music, and is funnier than the others. Filmed in and near Hollywood, this is the story of the rise and fall of Bunny (Hilary Rubens), Kitty (Jennifer Schwartz, the producers sister) and Patch, a likeable female gang/rock group who record a hit single ("Come On Up To Me"), but end up killing several people. An original member, Alexandria escapes from a mental hospital after killing her doctor with a guitar, starts shooting up and has to be replaced. Kitty's mother (played by the producer, who also was the doctor) says "I try to be a mother and father to you!". Her rebellious daughter answers, "Well go fuck yourself then!". The She Devils, a murdering rival gang led by Tanya Hearst (Tracy Lea) causes trouble, and the Love Dolls drug their sleazy manager (Jeff McDonald of Redd Kross), who has a bad trip and is attacked by Felix the cat. The original soundtrack apparently included lots of actual famous records by Blue Cheer, Sweet, The Seeds and others. Nobody bothered to pay the rights to use them so the records were replaced by other new songs (or cover versions), but many of the familiar original intros remain, a great disorienting (accidental) concept. A soundtrack album (on SST) features Redd Kross (their theme song is a classic!) who also back the Love Dolls, Black Flag and others.

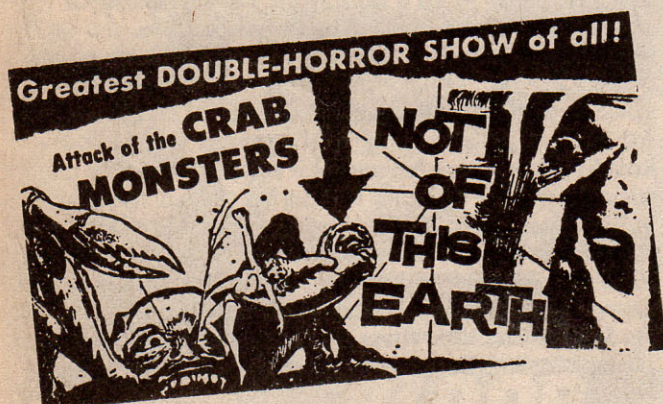
LOVE DOLLS SUPERSTAR (SST '86) P/D/S Markey, S Jennifer Schwartz, McDonald Brothers

In this welcome sequel, the Love Dolls reform and "climb back from the bottom", Tracy Lea shows up as the mother of Tanya, who was killed in the first film, and Steve McDonald (also of Redd Kross) as a "freedom school" hippy shows up to avenge the death of his brother. Plotwise, things gets a lot more out there than in *DESPERATE TEENAGE LOVE DOLLS*. Bunny returns as a ghost, Alexandria is a hooker, Bruce Springsteen is assassinated by a guy possessed by a Kiss doll(!), Patch starts a new religion, and the Love Dolls massacre their own fans Jonestown style (at Bronson Canyon, used in *ROBOT MONSTER*, *IT CONQUERED THE WORLD* and countless other movies), then head for outer space! There's also a funny hard core punk band take-off. The SST soundtrack uses the same great groups again plus Sonic Youth and others. Any rock movie that mixes references to Billy Jack, Manson, and Jim Jones is alright with me, even though I liked the original better. How about part three? Both tapes are rentable in better video stores, or can be ordered for \$22.50 each from We Got The Power Films, 3017 Santa Monica Blvd. #314, Santa Monica, CA 90404.

ROCK AND ROLL MOBSTER GIRLS (Demolition '88) D/S/ed Rick Werner, P/story/act Fred Hopkins

Up north in Seattle, "back in the early 80s" the five member *DOLL SQUAD*, led by Linx Lapaz, can't find work and have to eat food from restaurant dumpsters. They decide to sign with a notorious psychotic local promoter, Bruno Multrock, played convincingly by producer Hopkins, often seen reading the *Rocket*, a paper he writes the *Mondo Video* column for. Filmed in "perform-vision" in part documentary style, local rock stars are interviewed and bands play in clubs in-between plot segments. Scott McCaughey from The Young Fresh Fellows (talking about a Crow album) and Jeff Simmons (who did the Straight label soundtrack for *THE NAKED ANGELS*) are interview highlights. One band plays The Arrow's "Blue's Theme".

Cheezy MOR organ music is usually heard in the background. An effective dream sequence is old home movies and crude animation attempts and long narrated scenes of cars on a highway seem to be a nod to GLEN OR GLENDA. Bruno has people butchered, talks to his brother's head ("Remember Lloyd Thaxton!?"), and at the end, his decapitated body still makes the rounds of clubs. The Doll Squad do one entire song, "Psycho Girls" in a studio. At one point some people are stuck listening to a mutant landlord rant for what seems like an hour, a title says "15 minutes later" and he continues. Funny idea, but what this tape desperately needed was a real editor. Unless you're part of the Seattle scene yourself, you'll wish it was half as long. Tapes are \$28 (pp) from BACKTRACK VIDEO, 5339 25th NE, Seattle, WA, 98115



MORE ROGER CORMAN MOVIES

GUNSLINGER (Kartes '56) P/D Roger Corman, S Charles Griffith

When Roger Corman started his career as a director, it wasn't making the science fiction or horror movies he's known for. His first feature was FIVE GUNS WEST ('55) and he made three more wacky westerns for A.R.C. (the company that became A.I.P.) during a period of 18 months. GUNSLINGER, Corman's last western was made in seven days (it went one day over schedule) and is in color. It borrows a lot from Nicolas Ray's JOHNNY GUITAR ('54), but then so did ONCE UPON A TIME IN THE WEST. It opens with arty 50s modern titles and jazz music! If you're a Corman fan who likes to see his regular stock of actors in anything (like me), you'll love it. If you're looking for a good western, forget it! Rose Hood (Beverly Garland) becomes sheriff after her husband (William Schallert) is gunned down. She guns down the killers during the funeral and sleeps in a jail cell. Erica Page (Allison Hayes) runs the local bar and uses her pathetic, lovesick barkeep (Jonathon Haze) to murder people in the way of her get-rich-when-the-railroad-arrives plan. "Little man, you're too stupid!", she tells him many times. Page also hires Cane (John Ireland), a brooding killer who wears all black, and orders him to kill Rose, who he's in love with. Garland, who Ireland calls "that chesty marshall", gets to punch out Hayes during a cat fight. The set looks like a ghost town and the cast is minimal. Three dancing girls do the same act several times. We see two tables of spectators, but hear what sounds like hundreds of loud people. Dick Miller is with the pony express, and Bruno VeSota plays a businessman. The beginning of the tape is in pretty bad shape, but it gets better. Garland starred in five early Corman movies (including NOT OF THIS EARTH). From '69 to '72 she was the step mother on MY THREE SONS. She owns two hotels in California.

NOT OF THIS EARTH (MGM/UA '88) P/D/S Jim Wynorski, P Murray Miller, S R.J. Robinson

After making sequels to the Corman productions DEATHSTALKER and BIG BAD MAMA, Wynorski, once an ad director at Corman's New World, quickly made this cheap (of course) remake of NOT OF THIS EARTH. It opens with lots of great, but completely unrelated scenes from New World his like PIRANHA, HUMANOIDS FROM THE DEEP, GALAXY OF TERROR... and even THE TERROR from A.I.P., and goes on to incorporate cost cutting scenes from other movies during the story, which is exactly the same as the '56 version. Except for Corman fans, not many people would have cared about this tape if it wasn't for Traci Lords, from Steubenville, Ohio. A popular, pouty, and enthusiastic hard core porn star from '84 to '86, dozens of tapes she was in were recalled in '86, the year when she (supposedly) turned 18. All those tapes, banned in America, are still available in Europe. (A recent Variety article claimed that she might have just pretended to have been underage and planned the whole scandal to further her career, a brilliant and subversive move if it's true). She then starred in TRACI, I LOVE YOU ('87), her last, only legal, (and of course best selling) X rated tape, attended Strasberg acting classes, was a guest on WISE GUY, accepted an MTV award for GUNS 'N' ROSES and starred in NOT OF THIS EARTH, one of the best stocked tapes in most video chain stores. After all the jokes and publicity, she's fine as the nurse working for an alien vampire. She has one major nude scene after a bath, but in every other (long) shot, high heels appear on her feet. The director substituted hookers for bums to put in the matter transformer, made the alien in a closet a hippy, and added a female alien in punk clothes, otherwise it's the same characters and story with less interesting actors and direction. It's too bad that the superior original (an Allied Artist release) is so hard to locate on tape (Lorimar owns the rights). Meanwhile, FRANKENSTEIN UNBOUND, Corman's first movie as director since 1970 should be out soon, and Traci's mainstream career is doing fine. She's in John Water's CRY BABY, was in FAST FOOD (with Jim "Ernest" Varney) and was announced to be in ZOMBIE COP with Iggy Pop!

ANGELS HARD AS THEY COME (Avco Embassy '71) D/co-S Joe Viola, P/co-S Jonathan Demme

Scott Glenn stars as Long John, a sullen, bored pill dealing Hell's Angel. He arrives with a friend on EASY RIDER style bikes at Lost Cause, a ghost town where The Dragons, led by the sadistic "General" (Charles Dierkop from The Police Woman series) wearing a WWI German helmet, party with terrified hippies. He saves a blonde (who had asked "What about Altamont?" and brought up Manson's name) from being raped, but she dies from a stab wound. He and two others are blamed, jailed, put on trial, found guilty and dragged behind bikes and generally degraded. It all ends in a violent all out battle when fellow Angels arrive. This was the first feature credit for Demme, who says the plot was lifted from RASHOMON. It was originally released by Corman's New World and was Glenn's second feature (he was in THE BABY MAKER with Barbara Hershey first). It was also the first film with Gary Busey, who plays a peaceful hippy. Busey, who was once a sidekick to a Tulsa, Oklahoma TV horror host, probably got his first screen acting job because he was the drummer for "Carp", who did the soundtrack of OK instrumental rock. Carp had an album on Epic around the same time. He made the news last year by wiping out on a Harley, but survived and announced that he's still "pro choice" about helmet laws. With James Iglehart and Sharon Peckinpah. Demme and director Viola also made THE HOT BOX for New World in '72.

MORE RECENT PRODUCT

OFFERINGS (South Gate '89) P/D/S Christopher Reynolds

I never thought I'd see horror movies from Oklahoma, but there've been several lately. My grandfather, who moved there not long after the territory became a state, would not be amused. This one is a HALLOWEEN copy. Johnny, a traumatized kid who won't talk is badgered by his ugly, scary mom in curlers, "You're sick!", then taunted by other kids and falls in a well. "Ten years later", he's sedated in a sanitarium, kills a nurse with a syringe, and escapes to become a cannibalistic serial killer, cutting up victims (offscreen) and leaving body parts for the one girl who was his childhood friend. Characters watching TV say "This show is boring", and "It's stupid", dialog that's really begging to be applied to this tape. A dumb sheriff wondering about a bloody ear or a nose found inside a newspaper just doesn't have the same effect as BLUE VELVET. I loved the authentic local version of Valley talk though.

WITCHCRAFT (Academy '88) D Robert Spera, S Jody Savan, P Megan Barnett, Yoran Barzilai

This one has some ideas from ROSEMARY'S BABY and opens with scenes of a woman giving birth, intercut with a witch burning. A new "Polish" mother (Anat Topol Barlai, married in real life to the producer maybe?) reluctantly joins her husband and moves in with her mother-in-law after their house mysteriously burns down. The house includes a mute, zombie like butler, weird visiting old people and DARK SHADOWS style lightning outside the windows. The grandmother ("Have some more tea!") keeps taking the baby away, and in a dream, eats a dog (?). A visiting Catholic father has a burning vision and pukes. This slow moving movie filmed in California has a decapitation, suicide and lots of ridiculous false scares. It also has trailers for a reincarnation movie called RETURN and WHITE HEAT, a drug movie directed by Robbie Benson!

DOOM ASYLUM (Academy '87) D/S Richard Friedman, S Rick Marx, P Steve Menkin

A couple drinking and driving while listening to a bad version of "House Of The Rising Sun" crash. Badly burned and thought to be dead, the guy kills the autopsy doctor and "ten years later" the rotting lovesick killer says dumb "Freddy" type wisecracks while killing teens (usually offscreen) in an abandoned asylum. This tape is a New York area horror/comedy and has a few laughs and interesting characters. "Tina And The Tots" a female band in leather skirts play tape loop/scream/noise music in the old building. Tina is Ruth Collins who has been in a lot of Chuck Vincent movies. Patty Mullen is the best bandmember though. She's a vicious fighter, has an incredible laugh (and a topless scene). Both of them were in Playboy or Penthouse, a fact pointed out on the video box. The contrasting victims include a shrink's daughter, a baseball card collecting nerd, and an indecisive guy. The movie must have been less than an hour long before they added repeated slow motion shots of the black band member's romantic fantasy and scenes from Todd Slaughter movies on a TV. Slaughter was a unique old fashioned British horror star in the 30s and 40s. Some of his movies are out on Rhino tapes, but if you want a good sampler, this movie includes long clips (the best scenes) from 5 of his movies! And if you like the music in the new part of this tape, "Tormented" by Psychodrama is available on the "You'll Hate This Record Record", complete with real plastic puke on the cover!

SLAVE GIRLS FROM BEYOND INFINITY (Urban Classics '87) P/D/S Ken Dixon, P John Eng, Mark Wolf

This slow, talky science fiction adventure version of THE MOST DANGEROUS GAME is about two blonde slaves in bikinis who escape in a rocket ship and wake up on an island. The villain, wearing all black, has a castle, a laser crossbow and twin robots who decapitate people. John Buechler provided special effects. The women (including Elizabeth Cayton and Brinke Stevens, who have both been in too many of these kind of movies lately) go topless once in a while to try and relieve the boredom. "Fate sure weaves a curious tapestry!"



Joyce Godenzi in *EASTERN CONDORS*.

EASTERN CONDORS (Paragon '86) D/star Samo Hung

This large scale, subtitled Hong Kong action movie shot in the Philippines, borrows ideas from THE DIRTY DOZEN, DEER HUNTER, GUNS OF NAVARONE and even DR. NO., so there's a lot going on. Set in 1976, it's about a Chinese/American squat team (led by the director, a comic co-star of some of Jackie Chan's best movies) sent to destroy a secret US arsenal left behind in Viet Nam before the Viet Cong can use it. They take their pick from prisoners, then team up with three Cambodian female guerillas, led by Joyce Godenzi (a former Miss Hong Kong). Yuen Biao, an impishly handsome comical young fighting star is a black market hero who defects and joins them. Biao (and others) use martial arts, but most of the fighting is with machine guns and explosives. The Oscar winning Haing S. Ngor (THE KILLING FIELDS) plays a shell shocked local and there is some surprising political humor. My favorite of many insults is "Nonsense masturbator!" Like most of the better Chinese language movies, it played in Chinatown theatres unadvertised in English language papers, and is now available wherever Chinese videos are rented.

CAPE COPY CENTER

VIDEO Pre-recorded tapes for sale. All tapes are new and are in their factory boxes. All offer excellent picture quality and were recorded in SP. Some are hard to find imports. Limited edition quantities on all titles.

\$29 ea: MANTIS IN LACE/ LILA (LSD crazed go-go dancer), THE SCAVENGERS (sex western by Frost/Cresse team), BODY SNATCHERS FROM HELL (superior Japanese horror/sci-fi), GRAVE OF THE VAMPIRE (William Smith), STARLET (Dave Friedman sexploitation), THE WORLD OF ACID/THE HIPPI REVOLT (67 hippy mondo), PROMISES, PROMISES (Jayne Mansfield), SWEATER GIRLS (like American Grafitti with nudity), HOLY WEDNESDAY/FANGS (incredibly strange 70s snake horror), CUTTHROATS NINE (classic revenge/ gore western), MACABRE (Lamberto Bava), HIGH TEST GIRLS (Swedish sexer), THE DEMONS (Franco), HELL'S ANGELS ON WHEELS (Jack Nicholson), THE BEAUTIES AND THE BEAST (Uschi Digard), AMERICAN NIGHTMARE (80s sleaze), SUCCUBARE (mondo/martial arts combo), ZOMBIE CHILD (horror), VICTIMS! (low budget thrills), NIGHT OF THE BLOODSUCKERS/VAMPIRE HOOKERS (John Carradine), MODEL MASSACRE/COLOR ME BLOOD RED (H.G. Lewis), LAS VEGAS EROTICA (Ray Dennis Steckler adult), A WILD RIDE (low budget sex western), VIGILANTE (grim revenge pix), DEADLINE FOR MURDER (Canadian 60s exploitation with nudity), BLACK ANGELS (black vs. white bikers), CHRISTMAS EVIL/YOU BETTER WATCH OUT (ultimate Christmas movie), THE DEAN'S WIFE (late 60s sexploitation), THE THRILL KILLERS (Ray Dennis Steckler), SOUTH OF THE BORDER (Steckler adult), SEX RINK (Steckler adult), THAR SHE BLOWS (Dave Friedman exploitation), DEATHHEAD VIRGIN (horror), THE WOMAN INSIDE (the Glen Or Glenda of the 70s).

UPS shipping: \$3 for first tape, .50 for ea. additional. UPS 2nd Day Air: \$4 for first tape, .50 for each additional. Money orders preferred, checks may require time to clear. CAPE COPY CENTER, 631 Main, Hyannis, MA, 02601.

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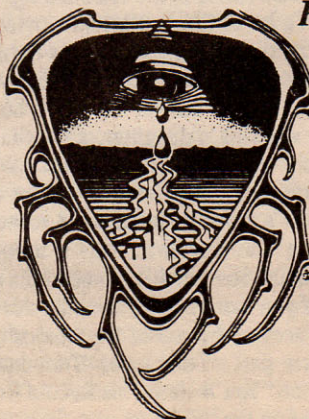
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THE COLLECTOR'S GUIDE TO MONSTER, SCIENCE FICTION AND FANTASY FILM MAGAZINES (Imagine Inc. \$9.95) Bob Michelucci

This is a new updated edition of a now rare 1977 book. I preferred the original (more color, less 70s science fiction), but this 200 plus page guide is a must for anyone who seriously collects horror or sci-fi movie magazines. All issues of virtually every English language pro magazine that fits the title's description, from the one shot SCREEN THRILLS in '57 to last year's issues of FANGORIA, FILMFAX..., are shown with (debatable) suggested collectors prices for good and mint copies. I like seeing the covers of the great sixties magazine that I used to own (especially FAMOUS MONSTERS which ran the longest and was the most influential, CASTLE OF FRANKENSTEIN- best writing, and FANTASTIC MONSTERS-great covers and the first horror foldouts), plus short lived rarities like WORLD FAMOUS CREATURES and MONSTER PARADE. It seems amazing now, that at one time issues of national magazines actually had full color cover illustrations from movies like THE FLESH EATERS and THE BRAIN THAT WOULDN'T DIE. A quick poll reveals that the horror star on the most covers was Christopher Lee, who doesn't mean much to young fans today (33), followed by Boris Karloff (31). More recent magazines usually have robots or anonymous gory faces. The reproductions are fine and 8 pages are in full color.

FRAGILE GEOMETRY- THE FILMS, PHILOSOPHY, AND MISADVENTURES OF NICOLAS ROEG (PAJ \$9.95) Joseph Lanza

As a cameraman, the Dutch/British Roeg filmed everything from LAWRENCE OF ARABIA and CASINO ROYALE (both 2nd unit) to Corman's MASQUE OF THE RED DEATH and Truffaut's FAHRENHEIT 451. He's known to some for directing music personalities (Jagger, Bowie, Garfunkle). The first feature he (co-) directed was PERFORMANCE ('68), which wasn't released in America until '70, and then cut and rated X. Since then many of his challenging, unique films have been censored or barely released, and called "hypnotic, pretentious, obscure, complex, visionary, sick and perverse". He could never be accused of doing things the easy way, or just for the money. I was confused by DON'T LOOK NOW and THE MAN WHO FELL TO EARTH, but was impressed enough to watch them more than once and to check out EUREKA at a rare showing. In FRAGILE GEOMETRY, author Lanza interviews Roeg, who is "on the verge of going mad", his actress/star wife Theresa Russell, and his frequent scriptwriters. He discusses each film (up to last year's TRACK 29), and even devotes a chapter comparing the films of Roeg to those of Ed Wood

Jr. (!). A Roeg quote: "Whoever is in charge of editing a film really plays God. It's the juxtaposition of images that changes people's views. (Soviet director) Pudovkin puts an empty plate in front of a fat man, and it means he's eaten; an empty plate in front of a thin man means he wishes he could have the food. Goebbels also realized this". This book should help explain why Roeg's films are the way they are. It might even make you want to go out of your way to see more of them. (Roeg's next feature will be THE WITCHES).

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FIGURE 4-7 Whoever told the writer of this ad, "What a clever person you are!" better steer clear of I.Q. tests. It doesn't even show what it's supposed to, because Russian Roulette would have the woman pointing the gun at her own head, not recoiling as her stylist, "Mr. Big Al," tells her she didn't leave a big enough tip. Hucksterism at its worst!

HERSHELL GORDON LEWIS ON THE ART OF WRITING COPY (Prentice Hall \$16.95)

Cult director H.G. Lewis (BLOOD FEAST, SHE DEVIL'S ON WHEELS, THE WIZARD OF GORE...) hasn't made a movie in 17 years. He's made more money and had less headaches, living in Florida and writing books about advertising and direct mail sales. This new illustrated volume has a full color photo of a smiling Lewis sitting at his word processor on the cover, and since it's from a division of Simon And Schuster, your local bookstore could easily order a copy for you. His career in gore, sex, and exploitation movies is never mentioned. He's simply "a veteran copywriter and marketing communications expert". This book is full of useful advice for using psychology, common sense and the right words to sell literally anything in publications, on radio or TV, or through the mail. It tells you how much deception you can get away with and how to attract the potential buyers attention without confusing them. Many actual ads are analyzed for their effectiveness. A chapter on celebrities shows why Rodney Dangerfield was not good

promoting Western Airlines, why Mark Harmon is "the perfect spokesperson for Coors beer", and ridicules a Leona Helmsley hotel ad. You could buy this book as a collectable oddity to show off to other H.G. Lewis movie fans, but although his ahead of their time movies were often amateurish, there is nothing shoddy about this book.

If you want to sell something, this book will help. Even if you don't, it wouldn't hurt to know what all the successful people trying to sell things to you know. In this world of the relentless psychological sales pitch, unless you live in a sensory deprivation tank, you're a daily victim of expert (often criminal) modern snake oil salesmen (and women). We buy things we don't want or need and can't afford. We pay for useless and harmful advice (and medication and operations) from money hungry "experts" and doctors, and support self serving and corrupt political leaders who have been sold to us by the same people who promote McDonalds, Budweiser and Coke. Lately some people (even whole cities and states) have woken up and realized that they were sold inefficient and dangerous nuke plants or are sitting next to deadly waste sites. School children should be taught how advertising works, how audio tape and film is edited, what movie stars, athletes, astronauts... have made more money as product or corporation spokesmen than what they're supposed to be famous for, who sponsors politicians, and that Ed McMahon is the Great Satan.

This book might help you in the advertising business, or could be a useful weapon to help you resist being another zombie spending machine.

PROPAGANDA- THE ART OF PERSUASION: WORLD WAR II
(Wellfleet, a bargain at under \$20 on better remainder tables)
Anthony Rhodes

A good companion to the Lewis book, this incredible heavily illustrated large "coffee table" book is highly recommended to anybody interested in the power of posters, art and films, and the events that still shape today's world. It's one of the best, easy to read history books ever, and like the Lewis book does with recent ads, shows what WWII propaganda worked and why. With hundreds of rare (often color) illustrations and detailed text, it illustrates and discusses the propaganda efforts of the Axis (Germany, Italy and Japan- at home and in conquered countries), the Allies (America and Britain), the resistance, and the Soviet opportunists who conveniently changed sides during the war. Beautiful, effective, hateful and scary posters and leaflets are shown along with stamps, children's books, record labels, parodies, and editorial cartoons. A detailed filmography lists the propaganda films of each country and many movie posters and stills are included. It's a real jolt to actually see what helped turn some countries into single minded war machines and later turned ones that sat by and watched into full alert, mass production liberators.

It's easy to see how wartime propaganda changed government (and commercial) sales techniques forever. Who can stop using proven techniques? Some recent American print ads have been revealed as close copies of Nazi propaganda posters. Even the cover of the Meet The Beatles album was obviously inspired by a famous 1932 election poster showing "Hitler's disembodied head floating on a black background". If more people would buy and study a book like this instead of filling whole shelves with books about Elvis and Marilyn and watching inaccurate, unconvincing war themed TV mini-series, there might be a little more hope for the future.

More stuff (magazines and booklets)

THE MAN FROM PLANET X

This 1987 reprint of the very rare 1952 comic book was based on Edgar G. Ulmer's famous effective low budget movie about a friendly big headed alien who lands in Scotland and becomes the victim of a greedy scientist. Original mint copies are said to be worth over \$1000 in the Overstreet Comic Price Guide. The color panels feature the hero (who was played by Robert Clarke), the villain (William Schallert) and the love interest (Margaret Field, Sally Fields mom). The well drawn comic has more alien action than the movie did. Copies are \$5 (postpaid) from Robert Brosch (14845 Anne St. Allen Park, Michigan 48101).

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Saluto al Duce:

A noi!



The Fascist government wanted to teach schoolchildren the qualities of obedience, sacrifice, and intense devotion to the Duce. Mussolini was shown in schoolbooks as a stern but kindly father figure. The text for beginning readers says "Benito Mussolini loves children very much. The children of Italy love the Duce very much. Long live the Duce. I salute the Duce: To us!"

THE BARE FACTS VIDEO GUIDE 1989 (\$10)

This obsessive spiral bound guide lists all the video releases featuring dozens of alphabetized actresses (from Angela Aames to Diane Lane to Pia Zadora) and highlights each title they have nude scenes in. Info includes exactly how many minutes into the tape each scene is, if the actress is naked from the back or front or topless, alone or with others. You also find out if the scene is long or you need slow motion or pause to get a good look! This booklet includes a lot of minor starlets I never heard of as well as major stars. It seems pretty silly to list every Meryl Streep video just to highlight a "very brief glimpse of upper half of left breast" in SILKWOOD, and it's obvious that the editors haven't seen some of the tapes since they missed some major nudity. It is very useful though for viewers looking for their fave actresses undressed when Celebrity Sleuth and Celebrity Skin magazines aren't enough. For readers who wants to see actors naked, they're here too in a smaller separate section, but usually it's just "brief buns", with a few famous exceptions (Richard Gere, Dennis Hopper...). Order from PO Box 3255 Santa Clara, CA 95055

LE RETOUR DE BELA LUGOSI (\$6) Gerald Noel

The second of two high quality small size Lugosi booklets from France, this has 32 pages of rare photos and posters. Even after years of buying Famous Monsters magazine, there are shots here I've never seen, including some great publicity shots, pics of Bela as Santa, drinking milk through a straw at a premiere, smoking a cigar and smiling while undergoing detox in '55, and two color shots (there are also two great color posters). A must for any Lugosi fanatic.

DARIO ARGENTO PORTFOLIO ACTE 2 (\$7) Gerald Noel

Same format as the Lugosi, but with more color, this booklet includes a complete filmography of the Italian director and great pics from DEEP RED, SUSPIRIA, DEMONS, OPERA and others, as well as behind the scenes shots. The same people also did one Peter Cushing booklet. All of them are available mail order from FANTACO in America, TITAN in England, or write direct to Gerald Noel, 90 Rue Ghandi, 46000 Cahors, France.

ZONTAR- THE MAG FROM VENUS #7,8 (\$5 each)

When I was still writing a column for High Times, I occasionally reviewed fanzines and newsletters. I never bothered with this one because I thought it wasn't published anymore and the only issue I had seen was pretty messy and didn't make much sense to me. ZONTAR is back with two big new improved xeroxed issues published simultaneously. Dedicated to (published by?) the mighty Zontar, star of Larry Buchanan's ZONTAR, THE THING FROM VENUS ('66), an impossibly cheap direct to TV remake of Coman's IT CONQUERED THE WORLD, this magazine is not a normal movie fanzine. It's full of conspiracies, politics, altered photographs, John Agar, Bozo The Clown, and Subgenious style graphics and rants that might at first seem pointless, but if you bother to look, actually make sense and are often funny, scary and insightful. #8 is the "easier" issue with more

acceptable film criticism and info. If features a long article/interview with Buchanan himself and great photos (Larry and Deborah Walley, THE CREATURE OF DESTRUCTION posing like a fashion model!...) and actual photo proof that rumored Buchanan movies like STRAWBERRIES NEED RAIN (a Bergman rip-off) REBEL JESUS, and HUGHES AND HARLOW actually exist! Larry also talks about SEX AND THE ANIMALS, THE BLACK CAT and others nobody knew he made. This issue is a must for fans of the director of DOWN ON US. A Zontar best 15 films article includes THE TRIAL OF BILLY JACK, INTERNATIONAL HOUSE and KISSIN' COUSINS! #7 features a long, crazed, but well researched and illustrated Nixon expose, the first serialized chapter of the Ed Wood Jr. book "Drag Trade", Stalin, Elvis, late night testimonial TV shows and other things I can't explain. Several people edit ZONTAR, but you have to send the checks to Jan Johnson, 29 Darling St. Apt. 2, Roxbury, Mass., 02120



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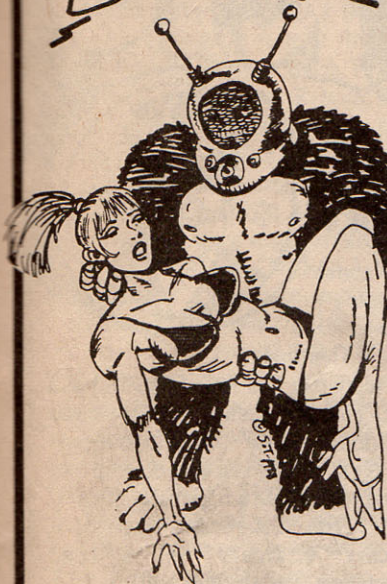
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SPARE PARTS

By DALE
ASHMUN



Since I often write about comics in this column, I wanna preface this glob of plugs by mentioning a week of blitzkrieg comix parties that hit New York in June. The major event was the ZAP Comix Show at The Psychedelic Solution Gallery. Along with displaying all the original art from ZAP #12, gallery owner Jay Castor brought all seven ZAP cartoonist to town for the opening. That's right, California cartoonists Rick Griffin, Victor Moscoso, S. Clay Wilson, Robert Crumb, Spain, Robert Williams and current Parisian Gilbert Shelton danced their way through a press agents wet dream during the party and heavy storm of media attention. A few days later B. Dalton down the street had a signing party for the new RAW, with founders Art Spiegelman and Francise Moulty plus a bunch of RAW scriblers on hand to increase sales. Then the school of visual arts hosted a seminar called "Censorship in the comics" with members of the ZAP and RAW contingents pitching in their two cents worth on freedom of expression. As if this wasn't too much of a good thing, Ron Mann's documentary, COMIC BOOK CONFIDENTIAL opened at The Film Forum. The film intersperses comments and work by a wide range of influential comic book figures including E.C. founder William Gaines, MAD's first editor Harvey Kurtzman, SPIRIT creator Will Eisner and the self effacing hero of the undergrounds, R. Crumb. Also featured was David Letterman's ol' pal Harvey Pekar, who flew in from Cleveland to help publicize the film and do a couple of in store signings of the freshly published AMERICAN SPLENDOR #14 (\$4 pp from Harvey at PO Box 18471, Cleveland, Ohio 44118). COLLECT 'EM, SWAP 'EM DEPT... Carnage Press (Box 301, W. Somerville, MA 02144) stretches the envelope of bad taste with "Death Cult: Jonestown Massacre Cards". 39 different artists such as Katz, Gary Panter and Charles Burns illustrate tender moments from Rev. Jim Jones' kooky, kwazy kult of kool-aid addicts.

K-E-Y? BECAUSE WE LIKE YOU DEPT... William Stout and Jim Steinmeyer sent me a copy of "Mickey AT 60", their limited edition comic offering a realistic view of a bloated, bitter

Mickey Mouse reminiscing about Uncle Walt and the gang ("Goofy is living on the street of Santa Monica, I think. Just can't handle money.") This sold out fast, so why not consider reprinting this little Gem, Bill and Jim? **BUT IS IT ART, DEPT...** This mag should only be viewed with a note from your shrink. "Mother Shovel" (\$3 pp from Steven Cerio, 51 MacDougal St. #44, NYC 10012) is a solo book of "art that needs a good spanking", and rendered in a frightening style by Mr. Cerio. It showcases 28 pages of scary "scratches" with a mending purple and yellow silk screened cover. While on the subject of psychotic art work, let's not forget "Losing Faith". Dave Johnson sent us issues 7 and 8 of "the magazine that doesn't have one fucking good thing to say about the world" (\$2 from PO Box 10533, Mpls., MN 55458). Each issue features a slug of artists assaulting your eyeballs with very sick full page drawings, suitable for framing.

POSTER POSTER ON THE WALL, WHO'S THE COOLEST BAND OF ALL?...Find out by grabbing a copy of "Xerographic Warfare: Posters of the New York City Music Scene" (\$4 pp from Rayazine Studios PO Box 291, Cooper Sta. NYC 10276). Compiled by SCREW art director and all around nice guy Kevin Hein, "X.W." spotlights 25 gig flyers from musical troublemakers like The Honeymoon Killers, The Woodpeckers, Floor Kiss, and Reverb Motherfuckers. A handy historical document of NYC's alternative music scene. THANKS FOR THE MAMMARIES DEPT... "The Betty Pages" #3 is Greg Theakson's tribute to the greatest pin-up beauty of all time. (\$5 from Greg at 88 Lexington Ave. #9C, NYC,

10016). Along with rare photos, articles and checklists of Betty's magazine credits, the mag also covers the world of "good girl" art. For example, Steve Ringgenberg examines the stunning beauties of Frank Frazetta, featuring lots of lovely illos, including a romance comic Frazetta drew in '53 with a Betty Page look alike as the leading lady. Current pin up queen Justice Howard sent us info



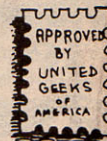
The guard giggles as Baby toils on the rock pile

regarding a product she's hawking through the mail. For \$10 you get a 2'x3' color poster of Justice and her 44FFFs lounging on a Harley. "I will autograph them with something spicy for every person who orders one", she promises. (312 N. St. Andrews Place, LA, CA 90004).

THEY GOT THE BEAT DEPT...Fans of Jack Kerouac may want to glom into the esoteric "Moody Street Irregulars" (18/19, a double ish is \$5 from Jay Walsh, PO Box 157, Clarence Center, NY 14032) Subtitled "A Jack Kerouac Newsletter", the zine is full of essays, memoirs and poetry mostly paying tribute to the grandad of the beat generation. **DIRT ALERT DEPT...** Yeah, The Hollywood Kids self titled gossip mag (\$ 1 to PO Box 691486, LA, CA 90069) even advertises their Dirt Alert Hotline (213-659-1477) for readers who may have some hot movie/rock star gossip tidbits they may have missed. **ROCK 'N' ROLL WILL STAND DEPT...** "New Gandy Dancer" (send price inquires to 87 Napier Road, Swallow, Newcastle-Upon-Tyne, NE16 3BT, England) bills itself as the magazine of instrumental rock music. #27 features words on Duane Eddy, The Fireballs, The Spotnicks and others. "Here 'Tis" (\$3 to Jeff Jarema, PO Box 11625, Richmond, VA 23230) focuses in on some of the cooler sounds of the 60s, like the Remains, Barracudas and Uniques. Rusty Breeding sent us the second issue of "New Positive Sanctions" (\$1 plus two .25 stamps to 103 Downey St., SF, CA 94117) a spirited punk zine from the city on the bay. Lots of interviews herein with bands on the PMRC hit list like MDC, Pre Metal Syndrome and Capitol Scum.

LAST BUT NOT LEAST DEPT... Special thanks to Jim Marshall for laying his latest volume of dirty rock and roll and country tunes, "Doggy Style Pt.3" on me. It's not for sale, so I'll just remind NYC/NJ area **PSYCHOTRONIC** readers to catch the Hound every Sat. from 3-6 PM on WFMU, a truly cool radio

station. A final tip of the SPARE PARTS helmet to Lisa B. of "Bikini Girl" magazine for sending me one of David Alexanders' Phoenix books (#5, Whirlwind). Perfect subway reading. And here comes my F train right now, so adios until I serve up the next great big glob of SPARE PARTS next issue.



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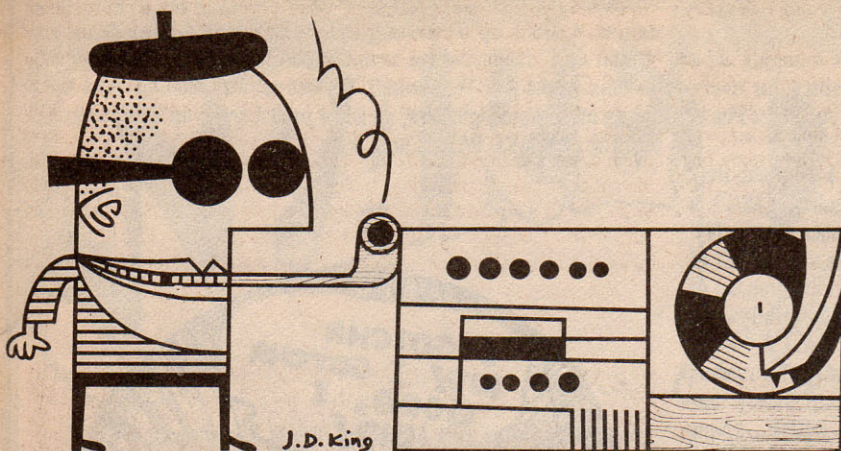
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record reviews



RECORDS By Art Black

Hay-yull Britannia. Psychobilly was invented by Nigel Lewis of The Meteors and some myopic joker with a bad haircut. Nigel realized early the limitations of the form and bailed for more rewarding endeavors, whilst his poorly shorn matey built an entire non-career on same limitations, and a generation of muttonheads sprung up around him sporting stand up bases, tatoos, empty heads, and bad haircuts. Thence came the Stingrays to more or less perfect the mini-genre and fade away with a flatulent bark, and so way psychobilly laid to rest. Or it should have been. "Curse Of The Graveyard Demon" (Skyclad) gathers the best from four KREWMEN LPs in order that you might dismiss/ignore them easily in one fell swoop. Proof positive that in music as in movies, good PSYCHOTRONIC appreciation doesn't translate into good PSYCHOTRONIC ability. Which brings us to the SERIAL KILLERS, Philly's subdued answer to Gwar, a group struggling to disguise the nothingness of their music behind splatter theatrics and mild shock tactics. "Roadside Rendezvous" (Plus) is by-the-numbers gorepunk with not a whit of wit nor perk of personality to recommend it. Obviously recognizing this, the K's went for the collectorscum market on their follow-up, "Heidnik's House Of Horror" (Suspiria, 1000 numbered red vinyl copies), capitalizing on the violent psychosexual viciousness of their hometown (the only city that comes to mind which had a major inhabited area firebombed and levelled by mayoral decree in order to forcibly evict one single unsavory "family") by including a dollop of dirt from cellar dweller Gary Heidnik's yard - he the twistopath accused of chaining and torturing mentally deficient femmes for sex and torture, feeding them dogfood and one another. In other words it's worth the shekels for you Hyde's and Jekll's, even though you'll probably play it through but once (or less).

Which brings us to THE CHEMICAL PEOPLE and the two newest 45's on their 2" Pecker label. Fronted by Dave Nazworthy, also of LA stalwarts The Last (if fronted is the right word for a drummer/vocalist), and heavily backed by Bill Stevenson (Descendents, Black Flag, et al), it's kinda disappointing to hear the CP's heading into territory previously charted by (go on, guess) the Descendents, Black Flag, et al). Steroid adrenopunk pop, still including the left field covertunes, the CP's are probably a blast live and still colorful vinally, but now sorely lack the wicked wiry skew and spew of their bygone Tajia/Jeanna/Traci pom-rock days. Which reminds me to mention the SPORTING BACHELORS, whose "Love Letters To Joanna Storm" (Dionysus) should be out by now. The SB's are NY the same way that the Dictators were, or the Ramones, the Heartbreakers, or Suicide, and precious few of today's famed Lower East Side Scumrockers save for perpetual outsider underdogs Sloth (from Brooklyn). The SB's play scuzzy 60s punk with a vengeance, but have intentionally steered clear on NY's terminally flighty/trendy "garage scene", opting instead to record blaring

soundtrack tunes for major porn vids (BLAME IT ON GINGER...), in the grand tradition of The Plugz (NEW WAVE HOOKERS...). Hear them. One of NY's best kept filthy secrets.

Which brings us to THE RAUNCH HANDS, whose "Payday" (Crypt) is not only their best LP yet, but easily one of the top 5 of the first half of '89. Kick aside your reservations about the neophyte Hands- these drums blast overdrive; this sax pops cherries at forty paces. The other guys, well hell, you know already the kind of sleazy sex-god dogs they are, so just spend your green wisely, next visit to your local discotarium, and seek out the great cartoon cover by Dan Clowes. All of which brings us round to THE GIBSON BROTHERS, Ohio band of the issue. "Dedicated Fool"



A RAUNCH HAND

(Homestead) shares the Hand's disrespectful reverence for lost American musics, planting them firmly in the O-zone tradition of numerous prior Ohio altered natives, but don't take all those P Galore/P Burns comparisons to mean they sound like big daddy'-spawn The Cramps or nothin'. They do, or course, just as they sound like the Electric Eels and Muddy Waters, and the MC5 and Jandek and the cream of the Sun roster. What sets them apart is that THE GIBSONS sound like all that at once. And goddam, it's a fulfilling racket. Three originals and nine covers, or ten, depending on how you count the jagged surgical twinning of Skip James and Alice Cooper in "Caught In A Dream".

Which brings us to this issue's Boot Hoot LP. JOOK BLOCK BUSTERS VOLUME 1 (Valmor) mixes and matches 100-proof rhythm with greasy partydown novelties and wicked drinking slink and foul-tempered blues, from such relative well knowns as Hank Ballard and Kid Thomas (revered in some circles as sort of littler Little Richard, in subdued form here) on down into obscurity, and including an unrecognizable cameo by Sun Ra and cohorts. Mostly great material and excellent latterday reproductive fidelity, if you know what I mean.

Which brings us to THE ADDAMS FAMILY soundtrack LP (RCA). I'll just briefly mention it's original release date of '65 and that in addition to some then contemporary nifty sax and slunky guitar, it contains (in the tradition os numerous brethern soundtracks of the era) not the versions of the themes you remember, but alternate and extended reworkings. All instrumental (with choral accompaniment), and considerably more Spanish in flavor than the TV snippets may have led you to recall. Which brings us to THE FLOWER LEOPARDS. Being a fan of their 4-song '84 EP and spotty comp appearances, I spent some time actively searching for their nigh unobtainable LPs, even writing the (unresponsive) label for a copy. In retrospect, maybe they were too embarrassed to forward one of these blush vinyl slabs thisaway. "Heaven's Closed" (XXX) features a whole one remaining member from that long-ago 7" (with the brooding glammetallic version of Cooper's "Eighteen") instead plopping post-Adolescent Tony Montana on generic vocals, backed by a host of post-HC psychotons. Nice to hear pre-trend Iggy clone Rik L Rik again (late of the legendary Negative Trend, who

split to spawn the Toiling Midgets and Flipper), too bad to setting is this okay-doke melodicore humdrummistry.

Which brings us the THE MORLOCKS, fellow LA underlings of later vintage, having undergone similar personnel metamorphosis to (thankfully) dissimilar ends. "She's My Fix" (Earache, 750 numbered copies) might not be their finest vinyl, but you'll have to be a quadriplegic deaf mute to escape my scorn if you miss this paleolithic nuclear motherfug of a 45. Ugly, angry, hog-wild and brilliant. Which brings us succinctly to THEE MIGHTY CAESARS. "John Lennon's Corpse Revisited" (Crypt) was rec'd during the band's mind boggling whirlwind tour of lower Manhattan, and reflects the manic,

unrelenting pace of those few days. What I mean to say is, these limey bastards blast heat outta every pore, enough to tan your young hide and your grandson's too. Drummer Del used to be G. Day of The Prisoners; currently he's G. Day of the Prime Movers, whose ultra-obscure Brit LP really ought to be the best selling grunge-pop Hendrix hybrid in America today. Billy Childish (on G&V) used to be a Pop Rivit and a Milkshake, and he'll never live it down. Destined to be the first dyslexic dissatisfied drunken poet to hit the charts in post Armageddon Anarcadia, BC's dying for your sins every moment he's alive. Not necessarily their best, but only because they're all untouchable. Geniuses with dirty faces. Hot damn. And hay-yull Britannia.

TANGERINE DREAM

By Akira Fitton

For years electronic music endured a bad reputation. Over-used by low budget film producers as an inexpensive method to score genre films, the public began to associate electronic music with it's B film environment. Most PSYCHOTRONIC film fans and soon-to-be New Age music buffs didn't know that hidden within record store electronic music bins was a band that would completely turn around such attitudes. That band is Tangerine Dream (TD), who with sheer talent, extraordinary vision, and simple longevity, elevated the art of electronic film scores to the ranks of Bernard Herrmann and Jerry Goldsmith (TD replaced him on LEGEND).

Not easily pigeonholed, TD's music borders on classical and modern rock and minimal. Their best known soundtracks are FIRESTARTER, SORCERER, LEGEND, and RISKY BUSINESS. TD also gave such interesting and underrated PSYCHOTRONIC films as NEAR DARK, WAVELENGTH, VISION QUEST, THE KEEP, and FLASHPOINT a boost. Their first soundtrack, for William Friedkin's THE SORCERER came seven years after their first album, "Electronic Meditations". It wasn't until RISKY BUSINESS, another six years later, that they would become recognized and sought after. BUSINESS was one of the few films they had to completely rescore, because Paul Brickman the director, wanted it to be less upbeat and more serious. It is largely agreed that one of the most memorable scenes, when Tom Cruise and Rebecca DeMornay make love on a train, is made more so with TD's score heightening the scenes eroticism and fun.

Their greatest contribution to movie soundtracks came with their exceptional work for Michael Mann's THIEF in '81. Their score had movement, emotion and depth; qualities one would never expect from a synthesizer soundtrack. When they did the score for THIEF, little did they know how much of an impact it would have on film and television music. Jan Hammer's score for MIAMI VICE for example recreates the same tension and driving rhythm used in both THIEF and THE KEEP, and the pilot for MOONLIGHTING used a score echoing THIEF.

Much credit goes to TD founder Edgar Froese. His driving talent and commitment have been the driving force behind the band since the beginning. Froese, Chris Franke, Peter Baumann (71-77; also founder of the Private Music label), and Johannes Schmoelling were TD for the most part. Froese also worked on and off with Klaus Schultz (a co-founder), Steve Jolliffe and Klaus Kneger. Paul Haslinger who was 12 or 13 when he first heard and liked TD, and Ralph Wadephul are the newest members of the band. Froese has also done many solo projects and albums (since '74), including the score for KAMIKAZE '89 ('83) starring Rainer Werner Fassbinder.

Tangerine Dream, more popular than ever (they played live at Radio City Music Hall during last year's tour) now finds accommodation in the "New Age" section of your music store. This is where you can find their latest releases. I heartily recommend that you seek out their extraordinary music.



Editor note: The Berlin based, melotron driven Tangerine Dream is the most successful of a whole movement of West German experimental groups that formed in the late 60s/early 70s. Some of these bands are just starting to be appreciated and once rare albums have been re-issued. Others recorded soundtracks like Can (my favorite) and Popol Vuh (known for Werner Herzog films), and Kraftwerk actually broke into the US 40 with "Autobahn". Other, usually less commercial groups known only to import record buyers and aging drug users were Amon Duul II, Faust, Neu, Cluster, Ash Ra Temple... While some of these groups looked to San Francisco psychedelic bands for inspiration, others created innovative new sounds that were later adapted or copied by others, notably David Bowie and Eno.

Here is a list of Tangerine Dream albums and some soundtracks not released on albums. Most albums with record companies listed are (or were) available in America (some are easy to find in cut out bins). Virgin albums have been in and out of print over the years as the company changed hands. Others are imports and some of course are now on CD. ST= Soundtrack. V= Virgin

- | | | |
|--|----------------------------------|--|
| 70 ELECTRONIC MEDIATIONS | FORCE MAJEURE (V) | LEPARC (Relativity) (includes music from the Streehawk series) |
| 71 ALPHA CENTURI (Relativity) | 80 70/80 (boxed set of four LPs) | 86 LEGEND (MCA ST) (US version only) |
| 72 ZEIT (double) | TANGRAM (V) | UNDERWATER SUNLIGHT (Relativity) |
| 73 ATEM (Relativity) | 81 THIEF (Elektra ST) | PERGAMON (live in E. Berlin '80) |
| GREEN DESERT (Relativity) | EXIT (Elektra/Asylum) | POLAND (Relativity double) |
| 74 PHAEDRA (V) | WHITE EAGLE (V) | 87 TYGER (Caroline) |
| 75 RUBYCON (V) | 83 HYPERBOREA (V) | 3 O'CLOCK HIGH (ST) |
| 76 STRATOSFEAR (V) | THE KEEP (ST) | 88 NEAR DARK (Varese Saraband ST) |
| RICHOCHET (V) | WAVELENGTH (Varese Saraband ST) | LIVEMILES (Caroline) (live in Albuquerque and W. Berlin) |
| ATEM/ALPHA CENTURI (UK double release) | RISKY BUSINESS (V ST) | OPTICAL RACE (Private Music) |
| 77 SORCERER (MCA ST) | 84 FIRESTARTER (MCA ST) | 89 MIRACLE MILE (Private Music ST) |
| ENCORE (double) (V) | FLASHPOINT (EMI ST) | DEAD SOLID PERFECT (HBO ST) |
| 78 CYCLONE (V) | HEARTBREAKERS (UK V ST) | |
| | 85 VISION QUEST (ST, not on LP) | |

SID HAIG

The filmography of Sid Haig reads like a primer of PSYCHOTRONIC genre requirements: Rock 'n' Roll, biker films, beach party movies, blaxploitation, horror, sci-fi and projects of overall general weirdness. At 6'4", with his shaved head and menacing glare, Sid is one of the most recognizable of film villains. But more importantly, Sid Haig's performances as thugs, killers, aliens and psychos are uniquely twisted and consistently entertaining in even the most mundane projects.

.....By Gary Hertz

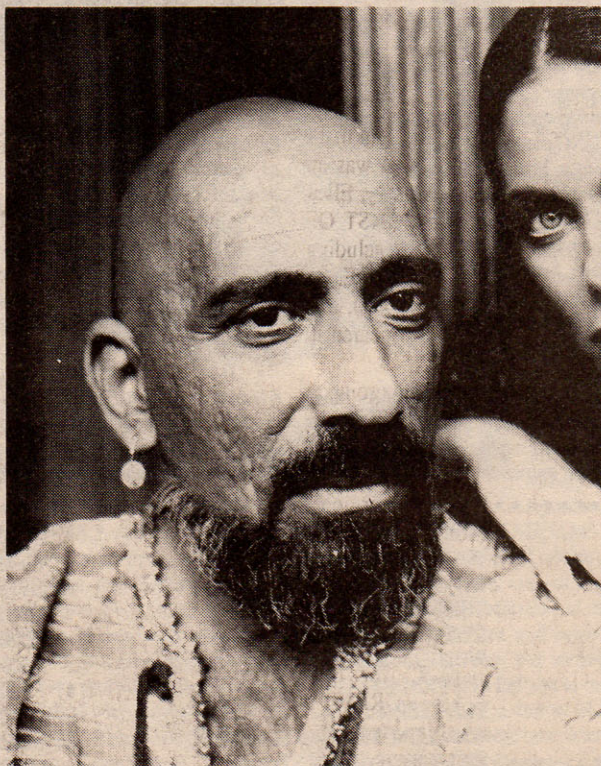
Sid was born in Fresno, California on July 14, 1939. (Haig is actually his father's first name). In '58 he entered the world of PSYCHOTRONIC entertainment as the drummer with the West Coast rock band The T-Birds. The band, made up of Sid and his junior college pals had a hit instrumental single with "Full House" (Dice/Andex) Sid recalls, "Andex was a subsidiary of Keen, which had Sam Cooke at the time. I wrote "Full House" with the sax man and it charted at #4. We toured California with The Champs around the time of "Tequila". The band split up and I was left holding the bag for \$2500 worth of tuxedos."

In '59, Sid began studying acting at the famed Pasadena Playhouse. In '61 he got his first acting work, in an episode of The Untouchables opposite Pat Hingle, and then in a small role in THE FIREBRAND, a Kent Taylor western directed by Maury Dexter, who later made MARYJANE, THE MINI-SKIRT MOB and others. Later that year, Sid went to UCLA's acting school to appear in student films. "Dorothy Arzner, the famous woman directing pioneer of the 30s, was head of the graduate film department. Jack Hill was one of her students. Jack and I hit it off immediately". The first of many Hill/Haig projects was the incomprehensible BLOODBATH for Roger Corman. "Roger had bought a Yugoslavian vampire picture and Jack wrote and shot some scenes around it's better footage. About six months later, Corman decided he wanted a few more scenes with me and some other actors and hired Stephanie Rothman to shoot additional footage. Jack had shot a scene of me, clean-shaven, approaching a corner. Six months later, Stephanie shot me coming around the corner, a direct cut, and at this point I had a beard. The end product is pretty surreal to say the least." (The cast also included Sandra Knight who was married to Jack Nicholson, William Campbell, and Jonathon Haze).

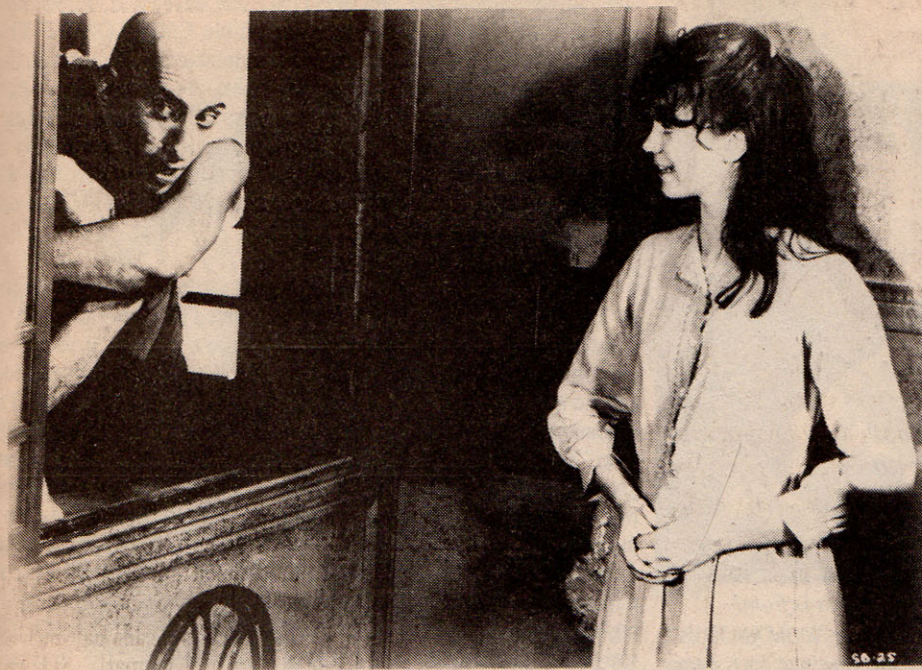
Anxious to work together again ("Jack and I shared a common insanity.", laughed Sid), Hill cast him in the immortal SPIDER BABY, an unforgettable tale of backwoods inbreeding and cannibalism with Lon Chaney Jr., Mantan Moreland, and Carol Ohmart. Sid was excellent as Ralph, who "is allowed to eat anything he catches." "Chaney was on the wagon at this point and he thought us all to be extremely weird. He really took to the younger actresses and I think he was surprised that they were so good. Mantan was flattered that anyone even remembered him. I think they were just happy to be working again." SPIDER BABY also marked the first screen appearance of Sid's later-to-be trademark shaved pate. "My character in the film had just had a lobotomy. Shaving my head was something I felt had to be done

for the role. I was happy with the look, but my wife wasn't. We had only been married for four months. That first time, I made her shave the back of my head. She wasn't too pleased." SPIDER BABY, today considered a degenerate classic, was the second of 8 films Sid would make over the next 10 years with Jack Hill, "Even back then, Jack was a very competent director." Sid recalls. "He had the technique down and the courtesy and good sense to let actors find something in a role." SPIDER BABY is now also the name of a West Coast band, and keeping up the family rock tradition, Sid's son did the cover for a Redd Kross album.

1965 found Sid on the beach working in front of and behind the camera. "On BEACH BALL, I was the gaffer, grip, and boom man." Though not credited, Sid appears throughout the film. "I had this old vest that I had gotten off a Mexican shepherd. It was pretty identifiable and was always around the set. The director would say, 'Sid, throw on the vest and walk down the street, Sid, throw on the vest and carry a surfboard thru this scene.' It became almost like a vaudeville gag". Sid and his vest can also be seen playing drums for The Righteous



From the short lived BRING 'EM BACK ALIVE Series.



Ralph (Sid Haig) and the SPIDER BABY (Jill Banner).

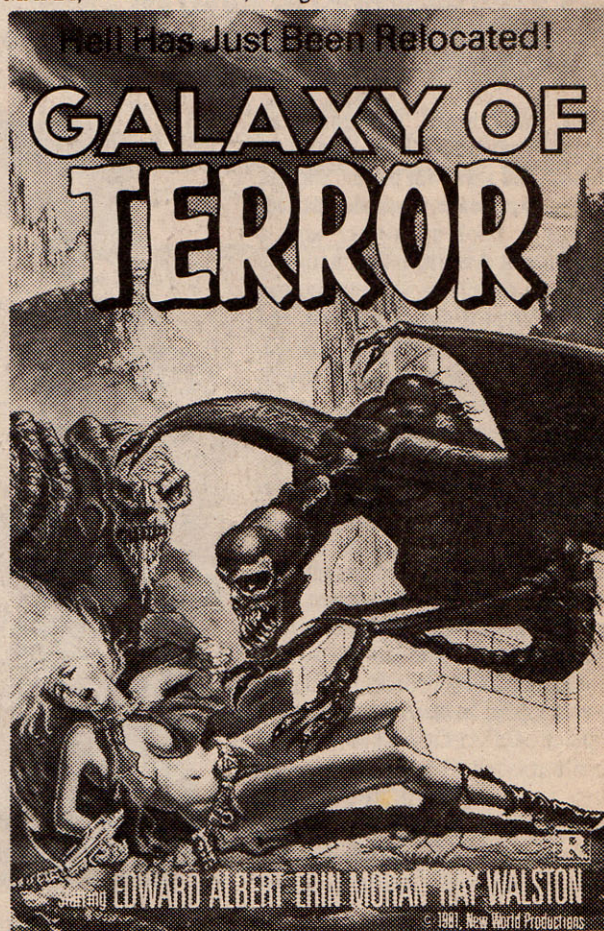
Brothers, who appeared in *BEACHBALL*, along with The Four Seasons, The Walker Brothers, and The Supremes. "They were three skinny black girls from Detroit. We didn't know what all the fuss was about." That same year, Sid starred as Big Daddy in Rothman's *IT'S A BIKINI WORLD*. "Big Daddy was a bikini designer, and the film's original title was 'The Girl In Daddy's Bikini'" *BIKINI WORLD* featured great bands for a beach movie. The Animals, The Gentrys, and The Castaways doing "Liar Liar". "None of them could lip-synch their songs too well."

Sid began to work steadily. He played an Arab in *THE HELL WITH HEROES* ("The director was very upset when he found out that I couldn't deliver my lines in Arabic. They actually thought I was an Arab") and was featured in Hill's *PITSTOP* with Brian Donlevy, Ellen Burstyn (then Ellen McCrae), and the other brother from *EAST OF EDEN*, Richard Davalos. He was on numerous TV shows, including *Gunsmoke*, *The Lucy Show*, *Star Trek*, *The Man From U. N.C.L.E.* (in episodes, also with John Carradine, later edited into a feature), and *Batman*, in the Victor Buono/King Tut episodes. Sid also appeared in John Boorman's incredible *POINT BLANK* and in Richard Fleischer's disappointing *CHE*. "CHE was going to be a big film. We were going to shoot in Bolivia and Puerto Rico. I was going to spend time with the character I was to portray, a rebel leader who was then in a Bolivian prison. We ended up shooting in Malibu Canyon." Still, Sid considers his work opposite Omar Sharif to be some of the best he's ever done. Jack Palance played Castro.

In '70 he appeared in the Roger Smith/ Alan Carr production of *C C AND COMPANY*, a biker film starring Ann Margaret and Joe Namath. "I've always been hostile towards singers or sports stars becoming 'movie stars', but Namath turned out to be okay." Sid played "Crow", part of a biker gang that included William Smith, Crispin Glover's dad, Bruce, and Greg Mullavey. Next was *DIAMONDS ARE FOREVER*. ("I got to throw a topless Lana Wood out a window. A still of the scene was in *Playboy*."), and George Lucas' ambitious first feature, *THX-1138*. "I was in the 'limbo' sequence. Lucas hired the entire San Francisco troupe of "Marat Sade" for it. We rehearsed one week, then shot in a week. He used nine cameras. We were convinced that he had no idea what he was doing. He didn't. Ultimately the scene was cut together and I think it's on screen for maybe 90 seconds."

In late '70, Sid flew to The Philippines for what was to be the first of six features over three visits. "George Montgomery had done four of five pictures there, and Roger had just produced a war picture with Monte Hellman and Jack Nicholson there. He realized it was a cheap place to make action movies, so he sent Jack Hill there." Hill and Sid filmed *THE BIG DOLL HOUSE* in three weeks. "The State Department didn't know we were there. Our liaison was the local constabulary or base commander. We just greased whoever was the top person in the region. They were happy to have us." When *DOLL HOUSE* opened in '71, its per screen average was higher than that of *SUMMER OF '42*, the big hit at the time. "Roger bought ads in *Variety* to rub their noses in it.", Sid laughed. Haig and Hill soon returned to the Philippines for a couple of months to film a sequel, *THE BIG BIRD CAGE*, on which Sid was also 2nd unit director. He returned to the US for a

small role in *THE DON IS DEAD*, then returned to the islands for six months. "I was the longest-staying guest in the history of the Intercontinental Hotel. The staff threw me a party. We did four pictures back to back, sometimes on top of each other. Eddie Romero had me working on *BEYOND ATLANTIS* during the day and *BLACK MAMA*, *WHITE MAMA*, at night. *WONDER WOMAN* was written





Sid with hair! Anybody know what movie this is from?

and shot while we were down there. The others, like *WOMAN HUNT*, were usually written before we left the states and rewritten once we got there." **ED NOTE:** *Three of the Filipino features were co-produced and directed by Eddie Romero. Actor John Ashley co-produced two and starred in THE WOMAN HUNT. Actor Ross Hagen co-produced and starred in WONDER WOMEN with Nancy Kwan. BLACK MAMA, WHITE MAMA, a copy of THE DEFIANT ONES, was co-written by Jonathan Demme. The most ridiculous of the bunch was BEYOND ATLANTIS, with John Wayne's son Patrick, who refused (at the time) to act in R rated movies. (It was the only one with a PG rating). George Nader also starred, and Stephanie Rothman's company, Demension released it.*

The Philippines features also introduced Pam Grier. "I did Pam's first six films," Sid says with pride. "She had no acting experience when she started. She was a back-up singer and a receptionist at American International. She was an extremely striking woman and we thought if she could walk and read a line, she's be okay. On *BIG DOLL HOUSE*, I would go over the script with her every night, sort of as an acting coach. She's turned out to be quite an actress. I'd love to work with her now." Sid still speaks fondly of the hospitality and genial production conditions of the Philippines pictures, but regrets that the situation there has changed irrevocably. "Coppola ruined The Philippines for filmmaking," Sid says bluntly. "Everybody knows that the worst thing that you can possibly do is let a film crew into your home, because they may trash the place. On *APOCALYPSE NOW*, Coppola trashed The Philippines. His attitude was, 'Just buy it, we'll trash it'. He ruined a lot of agriculture. When you start digging six mile gasoline trenches thru the country, you're bound to destroy some people's cornfields."

In '74, Sid appeared in the Jack Hill/Pam

Grier classics *FOXY BROWN* and *COFFY*, as a thug in Peter Hyams largely improvised action film *BUSTING*, and traveled to Oregon for a week's work on Robert Aldrich's incredible *EMPEROR OF THE NORTH POLE*, a depression era drama notable for it's climax that featured Ernest Borgnine and Lee Marvin beating the shit out of each other with sledge hammers atop a moving train. "When I got on the set, the first stop was hair and make-up where they literally put a bowl on my head and gave me a bowl cut. It was horrifying." So horrified was Sid, that upon the film's completion, he once again shaved his head and chose never to grow his hair back again.

After 10 years of steady work and high visibility in film and roles in TV, Sid found that casting people considered him "over-exposed", a situation he still finds perplexing. "It was quite a surprise. How do you tell someone that the reason they're working is because they're so good, and the reason that they're not working is because they're too good. The reasoning I got was that I wasn't working because I was working all the time." Sid did a handful of TV shows, some TV movies, played a rare good guy role as a pirate in *SWASHBUCKLER*, and had a recurring role on the final season of *Mary Hartman, Mary Hartman* and even directed some episodes. In '78, he accepted a role on the Saturday morning kiddie show, *Jason Of Star Command*. Jason began as a 15 minute show, expanded to 1/2 hour, and within three years, became the highest rated kid show on Saturdays. "I played 'Dragos- Master Of The Universe'", Sid laughs, "and I played it incredibly sinister, sort of a statement on all the roles I'd done in the past." CBS sent the cast (which at various times included James Doohan and Julie Newmar) on personal appearance tours around the country. "We did shopping center openings, toy stores, circuses; we were in costume and did little Jason skits." Much to his surprise, Sid was mobbed by hundreds of small children wherever he went. "Dragos was their favorite character."

Sid's work through the 80s included numerous TV shows (including the highest rated episodes of *Buck Rogers*), and the astonishing *GALAXY OF TERROR*. Sid played "Quuhoo", and in one scene, cut's off his own arm after a glass weapon burroughs under his



JASON OF STAR COMMAND - James Doohan prays for the STAR TREK movie to begin production. Sid as DRAGOS - MASTER OF THE UNIVERSE!



Sid gets tough with Pam Grier.

skin. "The plot didn't make a lot of sense. We had a first time director and I think the cast inhibited him." That cast included Ray Walston, Edward Albert, Robert Englund, Erin Moran of Happy Days, and Zalman King. James Cameron was the set designer. The ambitious, yet disastrous FORTY DAYS OF MUSA DAGH was the story of the Armenian holocaust. *ED. NOTE: (Armenia was a Christian country, bordered by Turkey, Iran, and Soviet Georgia. Thousands of Armenians were massacred by Turks in 1984, and in 1909. In 1915, over one million more Armenians died, a fact left out of most history books. Five years later, Armenia became part of the U.S.S.R.)* "MGM had optioned the book for 20 years, dropped it, and it was picked up by a supermarket magnate. MUSA DAGH is my heritage as an Armenian. The project turned out to be a nightmare. I've done my best to forget the director's name. My dream project would be to get the 30 or 40 million needed to do it right and make MUSA DAGH myself."

These days, Sid devotes much of his time to teaching acting and video skills to young people at the S.A.V.E. (Stage and Video Education) Theatre in Simi Valley, California, and is securing financing for a feature called STIGMATA, which he hopes to produce. While not bitter about his being typecast as heavies over the years, Sid is has expressed frustration that he hasn't had ample opportunity to show his full range of acting chops. Still, he considers his portrayals of "anti-heroes" (as he prefers to put it) as fun, challenging, satisfying work. "I still believe that an actor's main objective is to entertain and educate. I have to find a redeeming quality that makes my characters a person, makes them real." A Sid Haig performance is always unique. malevolence with a funky edge. "Bad guys have a sense of humor," says Sid. "Bad guys get married, bad guys have children. Al Capone used to sit in the park and give dimes to kids."

SID HAIG FILMOGRAPHY

- | | | |
|---|---|---|
| 62 THE FIREBRAND | THE BIG DOLL HOUSE
(Embassy) | 77 MARY HARTMAN, MARY
HARTMAN (Syndicated series, to
'78) |
| 64 BLOOD BATH (released '66) | THX-1138 (Warner) | 78 JASON OF STAR COMMAND
(CBS series, to '80) |
| SPIDER BABY (released '68) | ALIAS SMITH AND JONES (ABC
pilot movie) | EVENING AT BYZANTIUM (OPT)
(and on Fantasy Island twice) |
| (a.k.a. The Liver Eaters, Cannibal
Orgy) | 72 THE BIG BIRD CAGE (Embassy) | 79 DEATH CAR ON THE FREEWAY
(CBS) |
| 65 BEACH BALL | THE WOMANHUNT | AFTERMATH (released '84) |
| 66 THE HELL WITH HEROES
(and on Batman) | 73 THE DON IS DEAD | 80 UNDERGROUND ACES (Vestron) |
| 67 IT'S A BIKINI WORLD | COFFY (Orion) | 81 GALAXY OF TERROR (Embassy) |
| POINT BLANK | BEYOND ATLANTIS (Wizard) | CHU CHU AND THE PHILLY
FLASH (CBS/Fox) |
| PIT STOP (released '69) | WONDER WOMEN | 83 FORTY DAYS OF MUSA DAGH |
| (and on Star Trek) | 74 BUSTING | 87 COMMANDO SQUAD (TWE) |
| 68 THE HELICOPTER SPIES (From
'67 Man From U.N.C.L.E.
episodes) | EMPEROR OF THE NORTH POLE | 88 THE GODESS OF LOVE (NBC) |
| 69 CHE! | FOXY BROWN (Orion) | WARLORDS |
| 70 C.C. AND COMPANY | BLACK MAMA, WHITE MAMA | |
| 71 DIAMONDS ARE FOREVER
(CBS/Fox) | 75 WHO IS THE BLACK DAHLIA?
(NBC) | |
| | 76 SWASHBUCKLER | |
| | THE RETURN OF THE WORLD'S
GREATEST DETECTIVE (NBC) | |

MONDO

- 1888 First motion pictures.
- 1891 P.T. Barnum dies.
- 1893 Robert L. Ripley, (a distant relative of my grandmother) is born. Thomas Edison opens the first movie studio. Some of Edison's first films were AN EXECUTION BY HANGING and ELECTROCUTION OF AN ELEPHANT.
- 1894 The first film copyrights. The first filmed sporting event is a boxing match in America. The first sex reel is produced.
- 1895 The first news film shows Kaiser Wilhelm opening the Kiel Canal
- 1897 THE CAVALRY SCHOOL AT SAUMAR (France) is considered the first legitimate documentary. The first medical films, made in Poland, show childbirth and amputations. The Graeco/Turkish War is the first war captured on film. The first "travelogue", TOUR IN SPAIN AND PORTUGAL, shows a bullfight.
- 1898 Fake Spanish- American War newsreels appear.
- 1901 The first anthropological film shot on location was of Australian aborigines.
- 1906 The first Newsreel series, DAY BY DAY, is produced in England.
- 1909 HUNTING BIG GAME IN AFRICA (Selig) Completely fake doc., made in Chicago, about Teddy Roosevelt's newsworthy safari. An actor played the ex-president.
- 1911 PATHE NEWSREEL begins production in America. THE WAY OF THE ESKIMO by William V. Mong. IN THE LAND OF MONKEYS AND SNAKES. Natives are shown eating the monkeys and snakes.
- 1912 The first feature length documentaries are made in America (and Russia). PAUL J. RAINEY'S AFRICAN HUNT (U.A.) CANNIBALS OF THE SOUTH SEAS The first film by the husband/wife team of Martin and Osa Johnson, originally backed by George Eastman. They used editing tricks and were accused of staging many scenes, but continued to make popular documentaries in exotic locations until Martin's death in a plane crash in '37.
- 1914 SMASHING THE WHITE SLAVE TRUST
- 1915 THE HEART OF AFRICA
- 1918 Debut of Ripley's Believe It Or Not comic strip in the NY Globe. HEARTS OF THE WORLD D.W. Griffith feature with authentic WWI battle scenes. AMONG THE CANNIBALS OF THE SOUTH PACIFIC (Martin and Osa Johnson) TARZAN OF THE APES (National) (* Video Yesteryear) In the first Tarzan movie, actor Elmo Lincoln kills a drugged lion.

Every conceivable, brutal
TORTURE known to man
civilized or savage...

SEE THE RACK-THUMB SCREW-IRON M
TORTURE DRUGS THAT MAKE MEN
BIZARRE HUMAN SACRIFICES...TO

**ACTUALLY FILMED in the DARK
CORNERS of this SICK WORLD!**

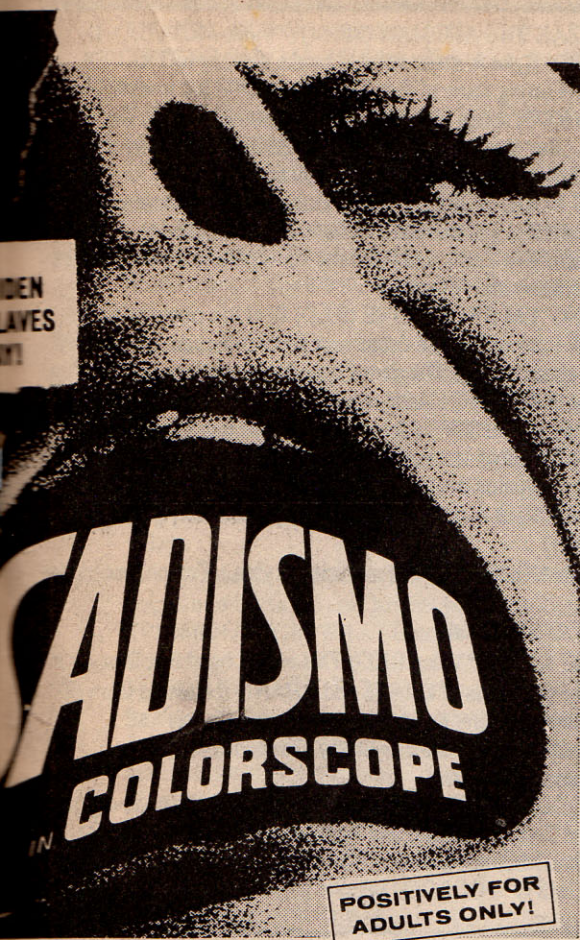


BY CHARLES KILGORE

The Italian documentary MONDO CANE was a worldwide boxoffice sensation in 1963. During the rest of the 60s, all kinds of movies used MONDO titles to attract attention. Now in the late 80s, the word is back. Older MONDO movies are on tape, new ones are being produced, and several companies have chosen MONDO for their name (some of them advertise here). A new MONDO movie, in the spirit of the original, could include incredible scenes (shown this year on network news), like- the Khomeini funeral (!) or for a real shocker, Chinese troops kill thousands of students, then the government denies it happened (!), or on the lighter side, millions of Americans all of a sudden begin wearing bats on their clothes (!).

This first part of an exhaustive look at MONDO movies and documentaries in general spans 80 years (!), from the birth of the motion picture to 1968, when the new (American) rating system went into effect. Part two (in PSYCHOTRONIC #4) will cover the last 20 years and will show how modern MONDO movies became huge hits in Asia, hit 42nd St., and finally millions of homes on tape. It will include the famous, controversial FACES OF DEATH series and many recent rip-offs and imitations. We'll also show how MONDO style narrated sex compilation movies evolved into porno features in the seventies. At least part of nearly every movie listed is somehow fake. Although the world is full of all too real shocking and unusual customs and events, filmmakers have felt they had to "recreate" enhance, alter or totally fabricate reality ever since the movie camera was invented. Even the most respected, serious explorer or documentary filmmaker often plays with the facts in order to prove a point (or make more money). Many fine documentary filmmakers went "Hollywood" as soon as possible, sometimes with spectacular results (KING KONG).

The average person who watches MONDO movies wants to



AND MICHAEL WELDON

believe that they are seeing real forbidden, shocking scenes of unusual customs, death and violence, and are all too willing to accept even the most blatant fabrications. When watching these movies, you might ask yourself questions like: Who made this movie? Where, when and why? Did the filmmakers create this film for humanitarian or political reasons, or just for money? Is it intended to enlighten, repulse or both? Could they have used bribes, coercion... to actually cause what you're watching to happen (or at least help it along)? And in jungle documentaries: Is the on screen explorer pretending to be all alone and in great danger, when a few feet away offscreen are a camera crew, a team of bearers and plenty of guns? Could (or should) the filmmakers have tried to stop what they filmed? Editing, dubbed in sound effects and the narration (often read by a famous hired movie star or announcer) strongly effect how we react to what we are watching, even when what's seen is 100% real.

This list does not pretend to be complete. Titles are mentioned that are accepted historical firsts in the history of documentaries or just interesting oddities. Dramas are discussed that used MONDO for the title, used actual documentary style sequences, are about making MONDO movies, or could be described as "docu-dramas" (an idea currently being overused and abused on TV). Many of the pre 60s films listed in part one were earlier generation's version of the MONDO movie. When possible soundtrack and video release companies are listed. Charles Kilgore publishes one of my favorite current fanzines, ECCO. Nearly all of the (sometimes partially edited) longer reviews in this article were originally printed in various issues of ECCO (and are marked CK at the end). ECCO reviews unusual video tapes, is illustrated, and has informative well researched articles. Six issues of ECCO are \$8.00 from Kilgore, P.O. Box 65742, Washington D.C. 20035.

MOVIES

- Gualtiero Jacopetti is born. Soviet motion picture production is nationalized by the Communist government. 1919
- SHIPWRECKED AMONG THE CANNIBALS (Universal) 1920
- WITCHCRAFT THROUGH THE AGES (Haxen) Sweden.
- Benjamin Christensen's incredible staged documentary includes Black masses, torture...(*Video- From Filmfax magazine)
- JUNGLE ADVENTURES (Johnsons)
- NANOOK OF THE NORTH (Pathe) Made by Robert J. Flaherty "the father of the documentary, NANOOK, filmed around Hudson Bay (in 1920) was a worldwide critical and commercial success, although some of the action was faked. 1922
- Nanook later died of starvation.
- HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA by H.A. Snow
- HEAD HUNTERS OF THE SOUTH SEAS (Johnsons)
- The first theatrical sound documentary is LIFE IN A VILLAGE (Germany). 1923
- TRAILING AFRICAN WILD ANIMALS (Johnsons)
- Dziga Vertov (Denis A. Kaufman) from Poland, first uses the "hidden camera" technique for KINO EYE in the U.S.S.R. 1924
- Vertov's "cinema pravda" (cinema truth) is later known as "cinema verite". Erich Von Stroheim from Vienna uses the hidden camera for San Francisco street scenes of GREED
- Cineopse magazine in Paris first uses the term documentaire.
- GRASS (Paramount) Meriam C. Cooper and Ernest B. Schoedsack produced this film about the ancient Baba Ahmedi tribe on the Persian gulf. Sergei Eisenstein's BATTLESHIP POTEMKIN (*Corinth Video) 1925
- EAST OF SUEZ (Johnsons)
- BALTO'S RACE TO NOME
- KIVALINA OF THE ICELANDS
- MOANA (Paramount), by Flaherty, about Polynesian tribal life is called a "documentary" in a review in The New York Sun. Many people bought tickets to see the topless female natives being tattooed. 1926
- PRIMITIVE LOVE Capt. Kleinschmidt films Eskimos.
- Fox produces the first sound newsreels.
- CHANG (Paramount) Cooper and Schoedsack's follow-up to GRASS. Filmed in Siam, its famous for the long sequence of an elephant herd destroying a native village. "50%" of it was restaged or fake. Some scenes were later copied in KING KONG. 1927
- STARK LOVE Mountain people from North Carolina star in a documentary style drama.
- BERLIN- (Symphony Of A Big City) Influential doc. by Walter Ruttmann, produced and written by Karl Freund.
- OCTOBER/ TEN DAYS THAT SHOOK THE WORLD 1928
- Eisenstein recreates history.

- 1928** **SIMBA, THE KING OF THE BEASTS** (Johnsons)
WHITE SHADOWS OF THE SOUTH SEAS (MGM) Shot on location by Flaherty (who quit) and W. S. Van Dyke, this "docu-drama" featured topless native women. It was MGM's first sound film.
THE SECRETS OF THE ORIENT (Germany/France)
STAMPEDE The migration of a Sudanese tribe.
- 1929** The Wall St. crash brings on the Great Depression.
THE FOUR FEATHERS (Par) Cooper and Schodesack drama filmed in the Sudan with some doc. footage.
UP THE CONGO D- Alice O'Brien
- 1930** **INGAGI** Supposedly based on an expedition into the Belgian Congo by "Sir Hubert Winstead" of London, **INGAGI** featured typical documentary footage of wild animals in their habitat (from the silent **HEART OF AFRICA**) up to the last ten minutes. For a slam-bang conclusion, the film depicted the rituals of naked women, who offer one of their own as human sacrifice to **INGAGI** the gorilla. Although cleared by US censors for release, the film was withdrawn when it was learned that the final segment had been filmed in California with nude starlets disguised as natives and an extra wearing a gorilla costume. Variety pointed out that the film's narrator spoke with an unmistakable American drawl, but said the release would be "sure box-office". **INGAGI** was banned in Ohio and (for a while) in New York, played for years on the exploitation film circuit, and was imitated many times. (CK)
AFRICA SPEAKS (Columbia) (*Sinister Video) The Wasara tribe of the Congo, narrated by Lowell Thomas. Extensive footage from this doc. was used in the dozen cheap Bomba, The Jungle Boy movies made by Monogram ('49- '55).
THE DEVIL'S PIT (Universal) The Maori tribe of New Zealand.
ACROSS THE WORLD WITH MR. AND MRS. JOHNSON
THE SILENT ENEMY (Par) Silent docu/drama filmed in Northern Ontario, starring real Ojibway Indians recreating the daily life of their ancestors.
WITH BYRD AT THE SOUTH POLE (Paramount)
- 1931** **TRADER HORN** (MGM) D- W. S. Van Dyke A major hit jungle drama, filmed largely on location in Africa (other scenes were faked in Mexico).
TABU (Paramount) Another attempt to team Flaherty (who quit) with another director, this time the famous F.W. Murnau (who died before the film's release). Shot in the South Seas. Cinematographer Floyd Crosby (the father of David) received an Oscar.
RANGO (Paramount) Ernest B. Schoedsack docu/drama about a Malaysian family.
WONDERS OF THE CONGO (Johnsons)
THE VIKING Docu/drama about Newfoundland sealers. It was publicized by stressing that "27 men had died" during production (a ship blew up).
- 1932** **LAND WITHOUT BREAD** (Las Hurdes) D- Luis Bunuel (*Video -Now Showing) Bunuel's amazing, stark short film about a poverty stricken region of Spain was a definite inspiration for latter mondo movies. It was Bunuel's last film until he began working in exile in Mexico in '47.
FREAKS (Forbidden Love, Nature's Mistakes, The Monster Show) (MGM) P/D- Tod Browning (*Video- MGM/UA) Browning, the man who had directed many of Lon Chaney's best features (and **DRACULA**), dared to cast real life circus freaks in this incredible feature, which was disowned by its studio. It became a legend on the exploitation circuit, played at "underground" and midnight shows during the sixties, and is now an easy to find, must see item on video. "But for an accident of birth, you might be as they are!"

TARZAN THE APE MAN (MGM) (*Video MGM/UA) D- W.S. Van Dyke A major success by the director of **TRADER HORN** (using some of that film's outtakes), it led to an MGM (then RKO) series starring Johnny Weissmuller, rival Tarzans from other studios, and a rash of jungle dramas, mostly using recycled doc. footage and rear projection tricks.

THIS NUDE WORLD (*Video Dimensions) A documentary that explains and promotes nudism. It includes nudity in nightclubs in Berlin and Paris and shows life in nudist colonies in Germany and America

BRING 'EM BACK ALIVE (RKO) Real life celebrity hunter Frank Buck in his film debut stars and narrates an often phony doc. about Malaya. His rival Clyde Beatty also made his acting debut in **THE BIG CAGE**, which didn't pretend to be real.

BLONDE CAPTIVE (Columbia) Famous radio announcer Lowell Thomas narrated this African "documentary" given the full exploitation treatment in newspaper ads.

CONGORILLA (Bride Of The Beast) (Johnsons) (*Video-Sinister)

GOONA GOONA (*Video- Now Playing) French Doc. about Bali

IGLOO (Universal)

1933 **KING KONG** (*Video RKO) This record breaking, famous hit by the producers of **GRASS** and **CHANG** featured a team of documentary film makers, patterned after Cooper and Schoedsack, who had effectively abandoned their own documentary careers.

VOODOO Doc. filmed in Haiti. Thanks to a '32 Broadway play called **Zombie**, Voodoo and Haiti were big news for a while. Fictional features included **WHITE ZOMBIE** (32) and **DRUMS O' VOODOO** (34).

Absolutely
Authentic
TRUE!

Stranger Than Fiction!

You travel 10,000 Miles—Penetrate Deep Jungles—And
Discover There a White Woman Living With Her
Cave-Man Mate and Refusing To Be Rescued!

She sailed Tinner
Sea with her hus-
band, a peering
captain. A storm
wrecked them on
the reefs—

Washed onto the
shore of the most
inhospitable coast
in the world—sav-
ages fought over
her—

Can a civilized
woman find love,
happiness, peace
in being a Pimi-
live Wife?

A Columbia Picture



1000
—Marvels
—Thrills

The 'BLONDE CAPTIVE'

See Strange weird sights — Most beautifully formed
women in the world at Bali—Ferocious battle with
the Dugong — Dingo dance of death—
And 100 Other Unbelievable Discoveries!

Added Attractions
ONLY MAN WANTED
Comedy
TOM AND JERRY
Cartoon
ENDURANCE FLIGHT
Novelty
ORGANOLOGUE

3 Days Starting Tomorrow

STRAND

No Advance In Prices

Matinee 15c
Except Sundays and Holidays

- SAVAGE GOLD (Jivaro Indians in Ecuador)
 BEYOND BENGAL (* Video- Sinister) A graphic semi-doc. about the Malayan jungle.
 ESKIMO (MGM) A docu/drama by Van Dyke, with subtitles for the native language.
 ELYSIA, (VALLEY OF NUDES) Hit nudist documentary that played for years.
 The first Ripley Museum (or "odditorium") opens in Chicago. Joseph Goebbels, inspired by the great Soviet staged history films of Sergei Eisenstein, nationalized the German film industry.
- 1934 The new strict Hollywood production Code prohibits practically everything that might be featured in exploitive documentaries. A long lasting, adults only road show circuit is the only outlet for films denied the seal of approval.
 WILD CARGO (RKO) Frank Buck in India and Ceylon, filmed by Armand Denis.
 MAN OF ARAN (UK) Flaherty doc. about Irish fishing village.
- 1935 The propaganda documentary (dealt with in detail in ECCO magazine #4) reaches new heights with Leni Riefenstahl's TRIUMPH OF THE WILL (Triumph Des Willens).(*Video-Reel Images)
 MARCH OF TIME This long running newsreel series made its debut, "combining newly shot newsreel material with stock footage and staged scenes... typically with a conservative political slant" (Ephraim Katz). Sounds like a lot of today's TV programs.
 BABOONA (Johnsons)
 FANG AND CLAW (RKO) Frank Buck directs and stars in doc. about capturing animals.
- 1936 JAWS OF THE JUNGLE (Jungle Virgin) Filmed in Ceylon. With vampire bats.
 THE LASH OF THE PENITENTES (The Penitente Murder Case) (*Video-A cut 35 min. version is sold by Filmfax magazine) An exploitation classic, filmed in English and Spanish language versions, it included nudity and actual hidden camera scenes of the (Catholic) Penitentes cult in New Mexico. Members whip themselves into a religious frenzy then crucify a Christ substitute.
- 1937 BORNEO (Johnsons) Narrated by Lowell Thomas (*Video Yesteryear)
 ELEPHANT BOY (U.A.) Flaherty co-directed docu/drama (with Zoltan Korda) that made Sabu a star. Much of Flaherty's India footage was redone by Korda in his British studio.
 FORBIDDEN ADVENTURE (a.k.a. LOVE LIFE OF A GORILLA) and ANKOR (both copies of INGAGI)
- 1938 Riefenstahl returns with one of the most effective and famous documentaries of all time, OLYMPIA (Olympiad: Fest Der Völker, Fest Der Schönheit. (*Video Embassy)
 Roosevelt creates the US Film Service.
 BOWANGA BOWANGA (bogus African doc. with men in gorilla suits and topless native women.
 DARK RAPTURE (Universal) The Belgian Congo
- 1939 FIVE CAME BACK (RKO) Lucille Ball stars in a suprising fictional tale of Amazonian cannibals, directed by Mia Farrow's father.
- 1940 In Germany people are forbidden to leave theatres during newsreels.
- 1941 After Pearl Harbor, the U.S government began sponsoring many WWII propaganda docs., Hollywood directors are put to work filming them, and the first Oscars are awarded for documentaries.
 JUNGLE CALVACADE (RKO) A best of compilation of

Frank Buck's three 30s features. (*Video Yesteryear)
 1942 The US Film Service becomes part of The Office Of War Information
 BATTLES OF HAWAII AND THE MALAY SEA (Japan)
 Toho studios documentary with re-enacted scenes and battles staged with models (just like in Godzilla movies).
 JACARE- KILLER OF THE AMAZON (U.A.) (*Video-Signister) Frank Buck and tribe in Brazil.

SHE WAS CRUCIFIED -
HER VIRTUE VIOLATED—HER
BEAUTY RAVAGED—HER
BODY LACERATED - - -
 Because She Loved A Man Of Her
 Own Choosing - - - That's The
UNHOLY RITUAL
 of New Mexico's Religious Fanatics
 Who Worship an Idol and
 Rule With a Whip!

The LASH

ACTUAL PICTURES
 Made at the scene of
 the hideous ceremony

You Heard About It
 On the Famous
MARCH of TIME
 National Broadcast
You Read About It
 in Literary Digest—
 Look — Liberty and
 countless other
 publications — NOW
See The Picture—
 One man is dead - - -
 another a helpless
 cripple—due to punish-
 ment inflicted by the
 cult for taking this
 weird picture.

Adults Only

STARTS TODAY **FAMILY** Mat. & Nite

- 1943 The first of Frank Capra's effective WHY WE FIGHT propaganda docs. is released.
- 1944 DANGEROUS JOURNEY (U.A.) "Bizarre rituals and savage ceremonies!"
- 1945 The war over, directors who had been making US government sponsored documentaries return to Hollywood. They include Ford, Hitchcock, Huston, Capra, Curtis, and Von Sternberg. Roberto Rossellini's post war, documentary style OPEN CITY is an international hit and starts the neorealism movement.

The P.R.C. studio releases **SHADOW OF TERROR**, the first feature with real A bomb test scenes added to the story. **MOM AND DAD**, directed by William Beaudine features a birth of a baby reel, and plays to adults only audiences for years. (*Video Dimensions) Beaudine also did the roadshow family hit **PRINCE OF PEACE** ('49), filmed in Lawton, Oklahoma. Both were promoted by the notorious Kroger Babb, a former carnival barker from Wilmington, Ohio. One of John Huston's government sponsored docs, **LET THERE BE LIGHT**, about combat shock, is banned by the Army, and not allowed to be screened until 1980.

1947 **URUBU** (U.A.) Back to the Brazilian jungle.

1948 **HALFWAY TO HELL** An adults only, roadshow documentary, featuring Nazi death camp footage is screened for stunned Americans.

LOUISIANA STORY Robert Flaherty goes to work for Standard Oil, which produced this semi-documentary featuring Vincent Price.

BOB AND SALLY, directed by Erle C. Kenton (**ISLAND OF LOST SOULS**) features a birth of a baby reel.

BECAUSE OF EVE Another childbirth feature.

The "new" documentary style reaches America in the popular, shot in Manhattan, **NAKED CITY**.

NANOOK is rereleased with music and narration.

AFRICA IN FLAMES

1949 **SAVAGE SPLENDOR** (RKO) Armand and Michaela Denis (in the tradition of the Johnsons) visit pygmies and a king with hundreds of wives in the Belgian Congo.

LE SANG DES BETES (France) (*Video Yesteryear) Georges Franju (**EYES WITHOUT A FACE**) sets new documentary standards in an unflinching look at a slaughterhouse.

RIPLEY'S BELIEVE IT OR NOT debuts on NBC, originally hosted by Ripley himself, but only lasts one year.

AFRICA SCREAMS (U.A.) The year after they met Frankenstein, Abbott and Costello met Frank Buck and Clyde Beatty in the jungle.

1950 **YOU ASKED FOR IT** debuts on the Dumont TV network and lasts (on ABC) until '59.

LOS OLIVIDADOS (The Young And The Damned) (Mexico) (*Video- Hollywood Home) Luis Bunuel's shocking, ahead of its time documentary style look at the life of kids in Mexican slums.

WILD RAPTURE (*Video Dimensions) An attempt at capturing primitive rituals for the exploitation audience, **RAPTURE** was filmed in the Congo region of central Africa. It documents the Outway-Congo mission to explore uncharted territory and succeeds in presenting some startling footage of primitive life. Included is footage of the famous Ubangi tribe, whose lips were cut open and stretched since childhood until wooden disks the size of dinner plates could be inserted inside the incision. This self-mutilation had been banned by the French government at the time of the film's making, and the Ubangis shown were the last to undergo the painful practice. Jocular narration undermines the accompanying footage. A visit to a pygmy village inspires the narrator to describe their actions as child's play. A mud scalp treatment is administered in a "pygmy beauty parlor". As a visual joke, footage of the dish lipped Ubangi immediately follows a shot of two hippos opening and shutting their huge jaws. When not patronizing the primitives, **RAPTURE** presents the hardships of their lives with excessive melodrama. A leopard is speared by pygmies in a flurry of Hollywood cross cutting techniques. Segments of a leopard attack on a hapless pygmy and the hunting of a rogue gorilla are related in a frenzied manner that recalls the Hindenburg disaster broadcast. (The scenes of the gorilla hunt (and kill) were once sold to the 8mm home market by Castle Films under the title **KILLER GORILLA**). In true mondo fashion, **RAPTURE** also offers segments featuring native

children eating huge caterpillars and the methodical butchering of an elephant carcass by hungry pygmies. In these scenes and others, **WILD RAPTURE** posits itself as a progenitor of **MONDO MAGIC** and other "shockumentaries" of the seventies. (CK) The video box features ad art from another film, **MAU MAU**.

1951 **JUNGLE HEADHUNTERS** (RKO) Lewis Cotlow visits the Jivaros of The Amazon. "See Human Heads Shrunk To The Size Of Baseballs!" The decapitation and headshrinking scenes were "obviously staged". Also with piranha attacks and topless natives.

1952 **LATUKO** Sudanese tribal customs filmed by Edger M. Queeny for The Museum Of Natural History



THIS IS CINERAMA Big budget wide screen travelogue, remembered for its roller coaster ride sequence that was co-produced by Miriam C. Cooper. A major box office hit, it played for years. With famous announcer Lowell Thomas, who ran the Cinerama Corporation.

UNDER THE RED SEA (RKO)

1953 **THE LIVING DESERT** (Buena Vista) The first in a long series of Disney studio nature documentaries receives the best feature doc. Oscar.

THE SEA AROUND US (RKO) P/D/S- Irwin Allen

MISS BODY BEAUTIFUL, a nudist colony film by Max Nosseck (**DILLINGER**), featuring Robert Clarke (**HIDEOUS SUN DEMON**).

CEASE FIRE (PAR) Partially faked 3D doc. (with actors as soldiers) filmed on the front lines of the Korean war.

BELOW THE SAHARA (RKO) Armand and Michaela Denis

1954 **KARAMOJA** (Hallmark) (*Video- VCR) This shockumentary, filmed by a dentist (Dr. William B. Treutle) and his wife, was a major impetus for the mondo films of the sixties. The doctor was persuaded to sell his footage to Kroger Babb, "America's fearless showman", and the promoter of such famous exploitation treasures as **MOM AND DAD** and **SHE SHOULD SAID NO!** Babb saddled the film with a lurid ad campaign, which pointed out the the Karamojans "wore little more than the wind." After trade papers described the film's numerous scenes of self-mutilation and bizarre rituals, exhibitors recognized paydirt, and **KARAMOJA** was a sweeping success. The Karamoja, a tribe living near Uganda, are primitives who live as in the Iron Age. The hardships and rituals of their daily lives constitute this filmed portrait. The most notorious ritual of the Karamoja, and one which led audiences in the fifties to turn away in disgust, is their drinking of blood. A live calf's neck is pierced with a small arrow and the steaming blood is collected in small bowls and downed with gusto. "Not a drop is wasted," intones the narrator. The wound is then patched up so the animal can be bled regularly. The Karamoja also practice self-mutilation as a decorative art. Shown is a painful operation in which part of a young child's lower front

jaw is cut away to make room for a metal or quartz plug. Throughout their lives, Karamoja men wear this plug through a hole in the lower lip. Another gory ritual involves hacking cattle to death in preparation for a feast. Anal retentive viewers will gawk at scenes of a holiday celebrated by tribesmen gyrating wildly in a frenzied dance, their naked bodies smeared with "the contents of their bowels", as the narrator delicately phrases it. The film revels in frontal male nudity; 35 years later, commercial cinema still considers the penis taboo. In '54, this must have been one hell of a dating movie for anatomically curious teens with strong stomachs. When not reveling in the lurid aspects of the Karamojan life, the film fascinates through sociological revelations. The Karamoja brew beer, but drunkenness is a taboo that results in social ostracism. And, unlike most primitive people, they seem to prize daughters over sons. Though serious in intent, a perverse humor accompanies the narrator's observation that, "as a dentist, of course, I was interested to learn that they brush daily." VCI, a distributor primarily associated with porno, is to be commended for releasing this technicolor oddity from the Eisenhower years. KARAMOJA is required viewing for genre fans and students of primitive dental customs alike. (CK)

HUNTERS OF THE DEEP (DCA) Narrator- Dan O'Herlihy
AFRICA ADVENTURE (RKO)

SALT OF THE EARTH (*Video MPI) Famous semi doc. made by blacklisted Hollywood talent. With Will Geer.

THE GARDEN OF EDEN A color nudist colony movie by Max Nosseck, which became famous when banned in New York in '55.

1955 **ARMAND AND MICHAELA DENIS AMONG THE HEADHUNTERS**

MAU MAU Exploitation documentary with an incredible ad campaign,

WAKAMBA! (RKO)/P/D- Edgar M. Queeny A hunt for a giant bull elephant, presented by the Museum Of Natural History.

OPERATION MALAYA (A.R.C.) One of the first releases by the company that became A.I.P.

THE NAKED SEA (R.K.O.)

THE MANIC PRIEST (Les Maitresses Fous) French doc. about an African religious cult that eats dogs.

CINERAMA HOLIDAY Tame widescreen follow-up to **THIS IS CINERAMA**. More imitations followed.

1956 **THE SILENT WORLD (Le Monde Silent)** First Jacques-Yves Cousteau feature wins best doc. Oscar. Co directed by Louis Malle.

THE ANIMAL WORLD (WB) P/D/S- Irwin Allen This "semi-

doc." was like **CHANG**, back in '27, a move towards Hollywood, actors, and more money for its creator. Allen later became known as "the master of disaster".

U.F.O. (U.A.) Includes mostly staged sequences, but was decades ahead of its time.

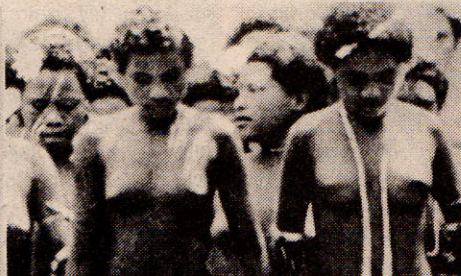
THE ETERNAL QUESTION Ron and June Ormond film incorporating concentration camp footage,
ZANZABUKU (Dangerous Safari) (Republic) By explorer Lewis Collow.

MAN OF AFRICA (U.K.)

CANNIBAL ISLAND (*Video- VCR) Actual cannibals never appear in this wild journey into the South Pacific home of pygmies, but an opening disclaimer states that "a telephotic lens was a necessary part in the making of this picture because closer contact with the natives would have meant certain death!" The seemingly docile natives probably would have turned ugly and killed the crew had they ever seen the film, a blatantly racist attempt to mock primitive culture by comparing it unfairly to the contemporary western world. Among the film's many racist inferences is that by breeding with light skinned Polynesians, the darker Fuji islanders became "more civilized". Topless Polynesian women are filmed in typical exploitation fashion, as are some all-but-naked tribal dancers. A young native boy is called "a pickaninny" by a smirking narrator who ridicules age-old social customs and rituals as if they existed only for his immediate amusement. This mocking, contemptuous tone informs most of the film with an ugly misanthropy. The commentary offers constant wisecracks about native hairstyles, dinning habits, and courtship rituals. Native women are the main targets of the narrator's wrath, which occasionally shifts from racist invective into commonplace misogyny. This dim view of women and blacks makes **CANNIBAL ISLAND** an astounding relic of 50s conservatism that will shock many viewers today. The tape's package claims that it was produced as a government training film. **CANNIBAL ISLAND** must be laughed at rather than with. (CK)

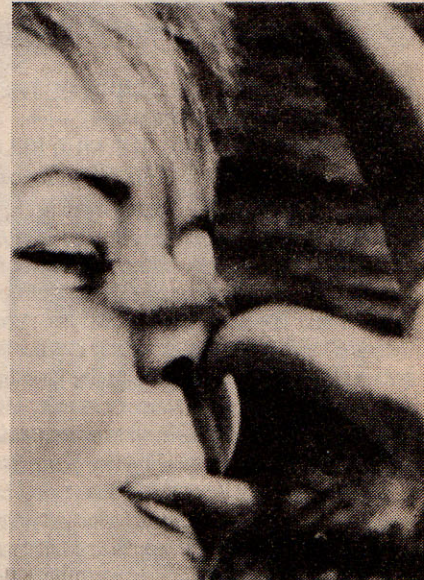
1957 **NAKED AFRICA (White Huntress)(A.I.P.)** The Xhosa tribe, Ancient rituals, animals...American International and it's subsidiary **TRANS-AMERICAN** got into the exploitation documentary/ mondo business full time after the early 60s success of **MONDO CANE**.

The supreme court rules that nudity "per se" is not obscene, allowing **GARDEN OF EDEN** to be legally shown and opens the door for other nudist "documentaries". Within a few years there are dozens of them, directed by people like Herschell Gordon Lewis and Doris Wishman.



A MASTERPIECE IN FILM MAKING!

MONDO CANE



- 1958** AROUND THE WORLD WITH NOTHING ON (Nudist film from Switzerland)
 WHITE SLAVERY By Barry Mahon
 NUDIST PARADISE
 INDIA Doc., by Rossellini
 THE NARCOTICS STORY Semi-doc. originally made to be shown to the police.
- 1959** EUROPEAN NIGHTS (Europa Di Notte) (Joseph Burstyn 63) D/S- Alessandro Blasetti, P- Fabio Jegher, S Ennio De Concini, Gualtiero Jacopetti, Candid comments by Henry Morgan. "Nightclubs acts in major Euro cities". Includes strippers, female impersonators, The Platters, magician Channing Pollock...
 COME BACK AFRICA (Rogosin) (* Video- Mystic Fire) Ahead of it's time look at racism in South Africa by Lionel Rogosin, who later opened the Bleeker Cinema in New York.
 MASTERS OF THE CONGO JUNGLE (20th Century) Narrated by Orson Welles
 THE MATING URGE Sex themed doc. released by Pat Patterson (THE BODY SHOP)
 PLEASE DON'T TOUCH ME Incredible full color Ron and June Ormond sex movie including real scenes of fireaters and self flagellation.
 BAMBUTTI (Wild Animals)
 ISLE OF LEVANT (French nudist film)
 THE SAVAGE EYE, filmed by Haskel Wexler
- 1960** THE SAVAGE INNOCENTS (Par) (Italy/France/UK) Nicholas Ray directed this effective, sometimes shocking "documentary style" film starring Anthony Quinn as Nanook. Dylan later was inspired to write 'The Mighty Quinn' which became a hit for Manfred Mann in '68. Producer Maleno Malenotti went on to make SLAVE TRADE IN THE WORLD TODAY
 MASTERS OF THE CONGO JUNGLE (20th Century) Narrated by Orson Welles.
 WORLD BY NIGHT (Il Muondo Di Notte) (Warner Bros. '61) D- Luigi Vanzi, P- Francesco Mazzei, Narration- Gualtiero Jacopetti "Famous nightspots and amusement centers of the world." Includes The Crazy Horse Saloon (Paris), The Sands Hotel (Vegas), The Apollo, The Queen Be Cabaret (Tokyo)... With Wee Willie Harris, The Chinese Opera Co., Bob Williams and his dog "Louis", strippers...
 JUSTICE AND CARRYL CHESSMAN (Sterling) Doc. about famous killer on death row.
 AMAZING AFRICA
 More nudist films- NAKED HOLIDAY, THE NUDIST STORY...
- 1961** NAKED TERROR, NUDES OF THE WORLD, NAKED AS NATURE INTENDED (UK)...
 THE SKY ABOVE, THE MUD BELOW (*Video- Lorimar) Critically acclaimed doc. of '59 expedition.
- 1962** MONDO CANE (Mondo Cane No.1, A Dog's Life) (Times Films '63 Cinemation rerelease rated R) P/D/S/Narration- Gualtiero Jacopetti (*Video- Vidcrest, Video Dimensions -full length version) Soundtrack- U.A. Theme song, MORE, nominated for best song Oscar '63, received best Instrumental Grammy Version by The Kai Winding Orchestra (Verve) reached #8 on pop charts. The mondo movie, that ugly bastard child of the documentary and the peepshow, emerged as a genre after the premiere of the most famous example, MONDO CANE. Created by Jacopetti, an Italian journalist and newsreel maker, and Franco Prosperi, an assistant to Italian horror film director Mario Bava, CANE presented scenes of primitive rituals as practiced in remote parts of the world to thrill seeking, middle class audiences. Jacopetti, who had already penned the narration for THE WORLD AT NIGHT, lensed some segments with Prosperi and news cameramen Antonio Climati and Benito Frattari, and bought the remaining footage from other sources. Correspondents worldwide were purportedly

AN INCREDIBLE ORGY OF SIGHTS AND SOUNDS

ECCO says
SEE The secret, illegal dueling clubs of Berlin!



ECCO says
LOOK At the precise violence of Karate, the art of the empty hand!



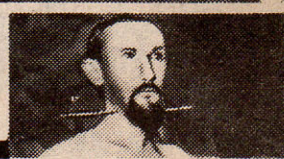
ECCO says
OBSERVE The Beauty of the monasteries of Greece as man climbs into the sky to find God!



ECCO says
WITNESS The Horror of the last performance of the Grand Guignol!



ECCO says
BEHOLD Evon Evah pierce his throat with swords!



If this film frightens you, it's because the world is frightening!
 If you find it horrifying, it's because the world is filled with horror!
 If it shocks you it's because we are a shocking race!
 If you find it filled with beauty and hope, you have understood it!

We dare You to SEE...



Narrated by **GEORGE SANDERS** in **TECHNICOLOR ROMA** and **WIDE SCREEN**
A CRESA-ROMA RELEASE Music by RIZ ORTOLANI of 'Mondo Cane' Fame

instructed to seek out and film the most bizarre events of a violent, sexual, and disgusting nature in their respective countries. MONDO CANE translates into English as "It's a dog's life", although literally mondo is Italian for world. For theatre owners it translated into money, as the film created a sensation worldwide. Though audiences flocked to see it, critical reaction was mixed. Variety called it "brash and provocative" and was impressed by the breadth of material, its ironic juxtaposition of scenes, and its humorous commentary. "Grimly stimulating" they concluded. Time magazine reported that "If there is a message, it is that people are no damn good!" In fact, the film garnered much hostile press from critics disgusted by both its horrific images and jaded commentary. Replied Jacopetti: "The duty of a reporter is not to make the truth seem sweeter, but to show things as they really are." Because of the diversity of its images, some of which still shock and/or repulse years after its release, MONDO CANE remains the best introduction to the mondo film for the uninitiated. Though less explicit in gore and sex than the modern variety, CANE continues to impress through its ability to startle, amuse, then sicken the viewer in rapid succession. More than a mere geek show, this study in contrasts attempts, and often succeeds, in proving the foolishness and inconsistency of human existence. Often the focus is on the uneasy relationship between the human and animal kingdoms. In one of the film's most famous juxtapositions, an exclusive Hollywood pet cemetery for the pampered pups 'n' pusses of rich celebrities is contrasted with a

restaurant in Tai Pei, where live dogs are first selected, then cooked and eaten. Later, bulls are beheaded by sword in a Singapore rite of machismo while their cousins in Portugal run free and maim pedestrians in the Ceremony of the Bull. In one of the films most repulsive scenes, Malaysian fishermen retaliate against shark attacks by shoving a spiny sea urchin down a captured shark's throat and then releasing it to die slowly. Such cruelty is not justified by prior scenes of the amputee victims of the attacks. Other segments deal mainly with human grotesqueries. Blubbery tourists mimic hula dancers in a tacky Hawaiian village motif. Homely Hamburg drunks stumble out of taverns and stagger into the streets. The silly, but notorious segment on Swiss artist Yves Klein's use of nude women as paintbrushes is CANE's strongest exploitation element and the visual counterpoint to the musical theme, "More". The scenes with Klein were supposedly staged, as were those of cherubic Italian children polishing the bones of plague victims in the Roman catacombs. CANE ends with the Aborigine cargo cult, impoverished primitives who wait for the day that an airplane from their gods will elude the white man's trap and bring them sustenance. This sense of utter desperation, with its sideways sneer at even a glimmer of hope, characterizes MONDO CANE and makes it an unforgettable experience. (CK)

ORIENT BY NIGHT (Notti Calde D'Oriente) (Filmarco '63) D- Roberto Montero "The world of cabaret in Asia"

AFRICA SAFARI (Crown Int. '68) P/D/S- Ronald E. Shanin G rated documentary filmed in Central and East Africa.

WORLD BY NIGHT II (Mondo Di Notte No. 2) D- Gianni Proia

RED HELL (Two Before Zero) (Ellis) Anti-Communist doc. released the month of the Cuban Missile Crisis. Basil Rathbone narrates the history of Marxism.

1963 MONDO CANE 2 (Mondo Pazzo, Crazy World, Insane World, Mondo Insanity) (Rizzoli Films '65 Cinemation rerelease rated R) D/S/commentary- Gualtiero Jacopetti, D/S- Franco Prosperi, P- Mario Maffei, Giorgio Cecchini (*Video- Vidcrest) Soundtrack- 20th Century Not as shocking or well -constructed as the original, MONDO CANE II still was a box office hit. Indiscriminate sensation hunters were perhaps lured by reviews such as Bob Salmaggi's of The New York Herald Tribune, which opened with the line, "Well sadists and peepshow people everywhere, it's sick-sick-sick time again." Salmaggi is known primarily for providing copy for imported sex film ads in the sixties. A recurring criticism of CANE II was the apparent phoniness of its supposedly authentic scenes. This criticism has been rightfully leveled at many of the mondo films. Fakery is, in fact a staple of the genre. CANE II strings together scantily-related scenes of cultural oddities, some obviously contrived for the film. A segment on Italian transvestites is paired with footage of policemen dressed in drag to snare muggers. Bizarre diets are also explored. Hungry Mexicans, gorging themselves on tortillas filled with hot sauce and living insects wipe bits of spicy black thorax and mandible off their chins. Gourmet gorehounds will love the scenes of the Mexican Festival of the Dead: full sized human corpse replicas made of cake and candy are greedily devoured by hordes of happy brats. As in MONDO CANE, eccentric artists are subjected to ridicule. A Greek crackpot directs a lineup of bathing beauties to spit colored fluids onto a canvas; a German behemoth in a minotaur costume sits inside a fiery ring to paint illustrations for Dante's Inferno. These scenes and others are of questionable authenticity and lack the first film's savage irony and wit. Instead of MONDO CANE'S clever parallel construction, segments often follow one another haphazardly. Even Jacopetti's narrative lacks its former verve. Though short on irony, CANE II occasionally startles. An "orchestra recital" of piano music accentuated by a conductor slapping the faces of a line of well dressed men is funny until one notices the blood streaming from their nostrils. When scored with Bach's "Tocatta and Fugue in D Minor", a riot in the Philippines resembles a sporting event in its interior logic. But the majority of MONDO CANE II is a tired retread of the first film without its sardonic world view, and is recommended only to genre completists and fans of the singing group the Four Preps, crooners of the title theme. (CK)

ECCO (Mondo Di Notte 3) (L.C.R. Films, Cresa Roma Films '65) D- Gianni Proia, P/Commentary- Francesco Mazzei, Presented by Dick Randall, English language S- Bob Cresse, US editor-Lee Frost. Soundtrack- Warner Bros. ECCO was shown of ten minutes and unleashed upon a shocked and disgusted American public by Dick Randall (THE WILD WILD WORLD OF JAYNE MANSFIELD). With footage of reindeer castration by teeth, Nairobi tribesmen dancing "the twist", artificial insemination, a black mass (with nude initiate), the last performance of the Grand Guignol Theatre in Paris, and the typical sex and violence heavy scenes of ritual and ceremony that mondo audiences expected. ECCO's centerpiece was French human pin cushion Evah Evah and his act. Surrounded by cameras, Evah repeatedly pierces his flesh with long needles. In this and other segments, director Proia reveals more than most viewers need to see. (CK)

MONDO INFAME (Filmarco) D- Roberto Montero

NAKED WORLD (Mondo Nudo) (Times Films '68) D

Francesco De Feo, P/S- Giuseppe Marotta, S- Giancarlo Fusco. Includes a visit to Hiroshima, nude Danish teenage sunbathers, homosexual fashion show in The Philippines, free love among prisoners on a Pacific island...

TABOOS OF THE WORLD (I Tabu) (A.I.P. '65) (*Video

Classic Cinema) D/S- Romolo Marcellini, P- Guido

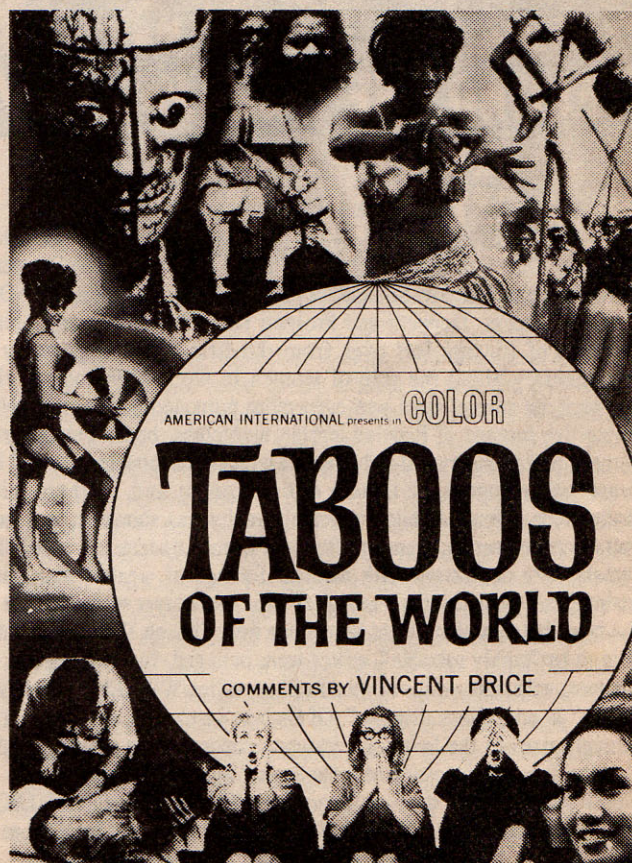
Giambartolomei, S- Ugo Guerra, Narrator- Vincent Price.

Atom bomb victims, Ganges River funeral, Catholic mass for lepers, drug addicts selling their children, Laplanders drinking blood, Japanese Yakuza amputate their fingers...

AFRICA SEXY (Filmarco) D- Roberto Bianchi Montero

SEXY MAGICO (A.I.P. '67) D- Mino Loy, Luigi Scattini, P- Enrico C. Putatto, Fulvio Trenker. "Obscure sexual rites of

IT'S THE PICTURE THAT OUT-MONDO'S THEM ALL!





SEE KWAHERI

(pronounced QUA-HEEREE)

SEE An African Witch Doctor perform Brain surgery without Anesthetic, drugs or Hypnotism. See "KWAHERI".

SEE The burning of a Topoki virgin alive in the Fires of Puberty — a sacrifice to The Gods! See "KWAHERI".

SEE The Forbidden! The Unbelievable! The Amazing! The Astounding! The Unforgettable! The Beautiful! See "KWAHERI".

SEE The world's foremost Husband — a man with 49 wives and 212 children. Visit their African home. See "KWAHERI".

SEE Wild Beasts! Giraffes! Zebras! Beautiful Birds! Elephants! Antelope! Cape Buffalo! Hyenas! Rhinoceros! See "KWAHERI".

SEE The Saks — a people who must walk a hundred miles for a pale of water. A people who drink blood. See "KWAHERI".

SEE The world's most unusual animal — The Okapi — has the rear of a Zebra, the body of an Antelope, the neck of a Giraffe, the ears of a Donkey, the tongue of an Ant-Eater! First time filmed. See "KWAHERI".

THE UNIVERSE HOLDS ITS BREATH...
AT THE AUDACITY OF MAN!

A MOVIE THAT
S-T-R-E-T-C-H-E-S
YOUR EYES

KWAHERI

in COLOR

Filmed entirely in Africa by MIKI CARTER. Produced by THOR BROOKS and DAVID CHUDNOW.

UFI-65

TELL NO ONE What You See!

SPREE (Las Vegas By Night) (United Producers Releasing '67) D- Mitchell Leisen, Walon Green, P Hal Roach Jr., Carroll Chase, S/Narration- Sydney Field. Cockfights, bare fist boxing, Jayne Mansfield's strip act, Juliet Prowse (who sued the producers) doing a Cleopatra take-off, Micky Hargitay, Vic Damone, The Clara Ward Singers...

WOMEN...OH, WOMEN! (Onna Onna Monogatari) (Shochiku '64)D- Tetsuji Takechi. Strippers, lesbians, drug addicts, models, wrestlers...

BEAUTY AND THE BODY (Manson) A "travelogue" nudie film.

1964 MALAMONDO (I Malamondo) (Magna '64) D/S- Paola Cavara, P- Goffredo Lombardo, S-Ugo Gregoretti, Zanetti, Music- Ennio Morricone, Narration- Marvin Miller. Singing- Jane Morgan, Catherine Spaak. "Bizarre activities of European youth". Swiss students ski nude, Italians butcher a pig, a Paris "happening", Female impersonators, an orgy in a graveyard, rock and roll, suicide, miscegenation...

KWAHERI (Unusual)D- Mr. and Mrs. Nikki Carter P- David Chudnow, Thor Brooks Narrator- Les Tremayne. Forbidden African rituals, virgin sacrifice, witch doctors, marijuana, animal poaching, snake swallows, blood drinkers... Chudnow also produced several H.G.Lewis sex comedies. The promoter was Kroger Babb, who wrote all the ads himself. Featured in The Son Of The Golden Turkey Awards book. THE MIGHTY JUNGLE (Parade) (*Video-Paragon)) Marshall Thompson, later the star of the DAKTARI show, is seen in Africa watching actual tribal dances,... His footage is mixed with part of a '59 Mexican adventure movie about the Amazon.

NIGHT WOMEN (La Femme Spectacle) (Olympic Int. '67) P/D/cine. Claude Lelouch "Female sexuality in Europe...plastic surgery, strip teasers, transvestites..." It was banned in France when first released.

SLAVE TRADE IN THE WORLD TODAY (Le Schiave Esistono Ancora)(There Are Still Slaves In The World) (Continental)D- Roberto Malenotti, P Maleno Malenotti, Folco Quilici, S- Baccio Bandini, Gianfranco Calderoni (*Video- Vidcrest) Like many 60s mondo movies, this shockumentary wears a false face of good intentions. An introductory interview with Lord Robin Maugham, House Of Lords, sets the pious tone as the blueblood relates how he bought a slave himself just to prove that slavery still existed. He then speaks of his worldwide efforts to end slavery. Maugham's sincerity may be genuine, but the filmmakers themselves milk the "slave trade" angle for all of its potential, resulting in a garish 90 minutes of piety mingled with peepshow. Maugham himself may have felt somewhat beknighted when he realized that a Nobel prize would not be forthcoming for his participation in this sleazy production. Grueling footage of children who have been crippled and disfigured to prepare them for lives as beggars is juxtaposed with a segment from a Beirut strip club packed with leering Arab sheiks. Young men from an impoverished tribe in the Sahara region are seen enduring savage beatings to prove their worthiness to potential owners. Women are exchanged by their families for horses, bread loaves, or glass bottles. Pilgrimages to Mecca are financed by the sale of family members: the narrator refers to these unfortunates as "human travelers checks". Although some of the footage may be misrepresented by the narration or even staged for the camera, the underlying message remains intact- human life has a price tag. With this pronouncement SLAVE TRADE appears to promote the humanitarian cause of abolishing slavery worldwide. This appeal to social justice at first seems to elevate the film from the voyeuristic quagmire of the mondo genre. But alas, good intentions do not a good mondo movie make, and SLAVE TRADE is no exception. Malenotti apparently ordered his cameramen to make heavy use of the telephoto lens in filming the dances of half naked African women, for the extensive footage of gravity's effects on bouncing

tribal communities" are compared to modern day strippers.

With Black Eva, Barbara Won, Esperanza...

WOMEN OF THE WORLD (La Donna Del Mondo) (Embassy)D/S- Gualtiero Jacopetti, S- Paolo Cavara, Franco Prosperi, Narrator- Peter Ustinov. Soundtrack- Decca. Eager to repeat MONDO CANE's success, Jacopetti and Prosperi made this hastily assembled pastiche of footage left over from the first film. Purportedly a documentary about the role of women in worldwide society, the emphasis on sexploitation was even more pronounced than in CANE. Exploitive footage of Parisian lesbian nightclubs, breast enlargement surgery, and Hamburg red-light district whores was counterbalanced by more sober scenes of Israeli Army women and mothers with thalidomide-deformed children. Female vanity was shown to be a pan-cultural phenomenon; scenes of Bedouin women undergoing camel shit facials were contrasted with medical footage of wealthy European matrons suffering painful removal of their outer layer of facial skin in the hope that new skin would be wrinkle free. Though Variety found the film to be "highly saleable", critics were outraged. Judith Crist, one of the most vehement critics of mondo films, called WOMEN "basically a "nudie" in pretentious disguise". Of Ustinov's narration, she wrote, "(it) scarcely rises to the level of a Playboy caption in its catering to the Peeping Tom sophistication of schoolboys." Stanley Kaufman, in the New Republic, called the film "Sunday supplement journalism." (CK) HOLLYWOOD'S WORLD OF FLESH (Olympic Int.)D- Lee Frost. Prostitutes, strippers, orgies... all caught by "hidden cameras"

breasts recalls the photographic studies of Edward Muybridge. Other scenes appeal to sadism, such as those of young tribesmen whose faces struggle to remain passive while their flesh is flayed by wooden clubs. As in most mondos, the subject of prostitution is a major concern that warrants much of the running time. For every appeal to the viewer's sense of social justice there are three aimed at the groin, making **SLAVE TRADE** a perfect film for those who buy Playboy for its well written articles. **SLAVE TRADE** does present some startling imagery, such as a giant crab dragging a human skull across the sand. The cinematography is crisp and colorful, but the film suffers from terrible editing and garbled organization. The final scene depicts a group of freed slaves in prayer for the spirits of their ancestors. Casual viewers will have already been praying for "The End" to appear. (CK)

GO, GO, GO, WORLD! (Il Pelo Nel Mondo, Weird, Wicked World)(ABC Films '66) D- Antonio Margheriti, Renato Marvi, P/S Marco Vicario (*Video Yesteryear) "We didn't make the world- We only photographed it!" A technically proficient but gaudy view of the world's slime covered underbelly, **GO, GO, GO WORLD!** attempts to follow **MONDO CANE'S** successful format but fails to provide a compelling structure for its segments. Instead, it tries to compensate with a snotty attitude and narration that makes Jacopetti's dour sarcasms sound like a Walter Cronkite newscast. Because the viewer is often the indirect target of a mean-spirited remark, **GO** is sure to offend everyone who watches, making it a perfect family film for miscreants. **GO** is an around-the-world tour of strip shows, mud wrestlers, Italian hookers, New Guinea child brides, Cannes bikini fashions, chastity belt stores, and other mostly below the belt topics. The commentary, delivered in a mocking, effeminate voice by narrator Stephan Garrett, brims with hateful moral superiority over the film's subjects, particularly women. The bitter misogyny of the narration coupled with sexploitive peepshow images of sad looking whores and outcasts will make viewers laugh nervously or even feel guilty for watching. The film's segments are juxtaposed in imitation of **MONDO CANE**, though the rapid cut from cows at a dairy farm to scantily clad women on the beach comments more on the piggishness of the filmmakers (and the target audience-hello?) than the supposed bovine attributes of the sunbathers. **GO** is well-photographed on Technicolor stock but suffers from sloppy post production work, a source of some unintentional laughs. A shot of writhing snakes is accompanied by the noise of a man's wheezy, amplified breath. Other concessions also hint at the strain of a deadline. Misanthropes and bad-movie fans will love the bitchy narration and laughable sound effects. But the film lacks its ideal's ability to astound, a serious flaw in a genre that hinges on viewer astonishment. (CK)

Co-director Margheriti (a.k.a. Anthony Dawson) has been making Italian horror, science fiction, and adventure films since 1960. He co-directed **ANDY WARHOL'S FRANKENSTEIN** (74), directed **INVASION OF THE FLESH HUNTERS** (80), and is working this year on **INDIO**, starring Brian Dennehy.

MONDO BALORDO (Crown Int. '67) D- Roberto Bianchi Montero, Presented by Al Viola, Narrator- Boris Karloff. Opium dens, pre-teen marriage, coke addict kids, transvestite bars, Berlin Wall escape, Indian "untouchables", the "reincarnation" of Valentino...Featuring midget co-host, Franz Drago.

NAUGHTY DALLAS (Mondo Exotica) (Paul Mart) D- Larry Buchanan. Strippers at Jack Ruby's Carousel Club.

1965 MACABRO (Mondo Macabro, Tabu No. 2, It's A Sick Sick World)(Trans-American '66) D- Romolo Marcellini, P- Guido Giambartolomei, Narrator- Marvin Miller Tribal circumcision rites, male geishas, snake eating, Brazilian headhunters, "Railway roulette", ...

THE THRILL KILLER (Mondo Weirdo) (Sack Amusement) Adults only drama about a female impersonator psychopath, and a child molester/rapist.

WILD WILD WORLD (Sokoler) P- Alessssandro Jacovoni,

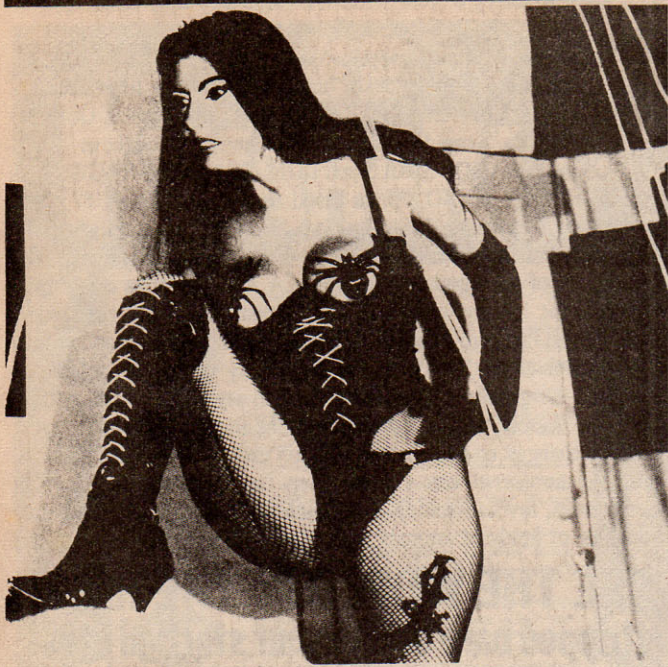
Presented by/D- Bob Sokoler, Presented by Dick Randall, Narrator- Eddie Bracken. Opium smoking, prostitution, stag films, bullfighting, strippers, Vince Taylor And The Playboys, cock fights, eating monkey brains, dogs, insects, live mice... **WHITE HUNTER** (Herts Lion) P/D/S/Narrator/star- George Michaela "Semi-doc" from the company that brought us **CARNIVAL OF SOULS** and **DUNGEON OF HARROW**.

1966 AFRICA ADDIO (Africa Blood And Guts) (Rizzoli '67 -1970 rerelease by Cinemation) D/S- Gualtiero Jacopetti, Franco Prospero, P- Angelo Rizzoli Soundtrack- United Artists (*Video- Vidcrest) The masterpiece of the mondo genre, **AFRICA ADDIO** was a cold, brutal gaze into the bloody turmoil of revolutionary Africa in the sixties. Jacopetti and Prospero's comeback film is an intense examination of the end of colonial rule in Africa and the bloody battle for control that followed. Originally planned as a mondo-style view of the "dark continent" stereotype as contrasted with the image of the new Africa, the film changed course when revolution erupted. Without a colonial rule, the continent was suddenly up for grabs at the hands of mercenaries, revolutionaries, and poachers. Scenes of the wholesale slaughter of herds of animals are cut with footage of firing squads

SEE THE WORLD IN THE RAW! stripped bare before your startled eyes!



nonchalantly gunning down their victims. Piles of corpses, hundreds of human hands, and other grisly effects of war are shown while Jacopetti's narration, as unflinching as the camera's view, explains the convoluted motivation for the killing. The authenticity of **ADDIO** would be hard to disprove: apparently Jacopetti and crew were the only outsiders to venture into war torn Dar Es Salaam and Rwanda to film the slaughter of African rebels by mercenaries and the slow extinction of the Watusi. According to Jacopetti, the entire crew was nearly executed by firing squad. Footage of a bloodied Jacopetti in the custody of rebels is included to add credence to the account. Critics were divided over the merits of **ADDIO**, calling it "An honest and useful document", or "an orgy of sadism and racism" Writer/director and **HUAC** patsy Elia Kazan claimed he was "very impressed and moved" by it. Apparently unhappy with the film's portrayal of their civil war, twenty African embassies protested to the Italian government. Their efforts were unnecessary because the two hour plus movie failed to capture the audience of its predecessors. The film's graphic, real life bloodshed proved to be too much for patrons of first run theatres, and it



Mondo Keyhole

soon disappeared in a cloud of controversy, along with Jacopetti's rare paperback version of his film. Three years later it reappeared in grindhouses and drive-ins as *AFRICA, BLOOD AND GUTS*, nearly an hour shorter than its original release. (See the Mad Ron's Previews From Hell tape for a trailer featuring many of the cut scenes.) Minus footage that explained the history of the conflict (and some of the gore scenes) the film becomes pure exploitation. With its remaining grisly scenes of real violence, it became a grindhouse staple through the horrific impact of its images alone. Human bodies piled up in Moslem cemeteries and stacks of severed hands from Watusi genocide victims offer grim evidence of the slaughter of tribe by tribe, citizen by rebel, rebel by mercenary. African wildlife fares no better. Acting on the disintegration of governmental restrictions, poachers are shown invading game reserves and killing for sport whole herds of zebra, hippo, and elephant. And though their motive of hunger is more acceptable, native Africans are also indicted in the near-extinction of the continent's wildlife. Human or animal, life means very little as seen in the camera's eye. *AFRICA ADDIO* was a powerful film that addressed our misconceptions about the "dark continent" with shocking footage of a land in confused agony. Shorn of most of its historical relevance, *AFRICA, BLOOD AND GUTS* is an empty headed wallow in sadism, a picture postcard from hell. (CK)

MONDO BIZARRO (Bizarro) (Olympic Int.) D- Lee Frost P- Bob Cresse. Most of *BIZARRO*'s scenes were filmed in Los Angeles and relied on the viewer to be shocked by footage of topless bars, Fredericks of Hollywood, and other social phenomena that were not commonplace outside of New York City, Los Angeles, or San Francisco. Other more sensational scenes were purportedly faked by director Frost and producer Cresse, the duo responsible for such wholesome family fare as *LOVE CAMP 7*, *THE DEFILERS*, and *MONDO FREUDO*. They also re-edited *ECCO*. (CK)

Fake production credits were used in an attempt to pass the film off as being Japanese. Also with Voodoo, slave markets, nude sculptures, Anti Viet Nam war protests in Chicago, massage parlors, Neo Nazi theatre in Hamburg...

MONDO FREUDO (The World Of Freud) (Olympic Int.) D- Lee Frost, P- Bob Cresse Strippers, nude fashion show at a restaurant, Mexican slave market, Puerto Rican black mass in NYC, virgin sacrificed to the Devil, mud wrestlers...

MONDO TOPLESS (Eve) P/D/S... Russ Meyer (*Video- RM) Topless dancers interviewed and at work in this unique parody.

With Lorna Maitland, Babette Bardo, Donna X... Includes scenes from Meyer's *Europe In The Raw* ('63). Meyer, better known for his great story/sex features, was his own cinematographer, a trade he learned during WWII, filming Patton and actual battle scenes.

THE WORST CRIME OF ALL! (Mondo Keyhole) (Ajay, Boxoffice Int.) P/D- John Lamb, P- Ronald Graham, "By" Jack Hill. Adults only sex/horror movie. A pornographer/rapist is punished by lesbians and his wife is a victim of Dracula.

MONDO OSCENITA (World Of Obscenity) (American Film Dist.) D- Joseph P. Mawra, P- George Weiss (Fake Italian names were used for credits). "Documentary about movie sex, violence, and censorship- actually scenes from films distributed by American Film Dist., like *Nudes Of All Nations*, *My Baby Is Black*, and *Olga's Girls*."

WAR GAME (UK) (*Video- Flores) D- Peter Watkins A convincing, staged documentary showing life in England after the bomb. Made for, then banned by the BBC.

1967 The last major newsreels (from Hearst/ Universal) are released. **SADISMO** (Trans-American) P- Salvatore Billitteri, S- Phillip Marx, Narrator- Burt Topper, Music Les Baxter. Love cults, human and animal torture, Caesarian operation, concentration camp footage... (See cover)

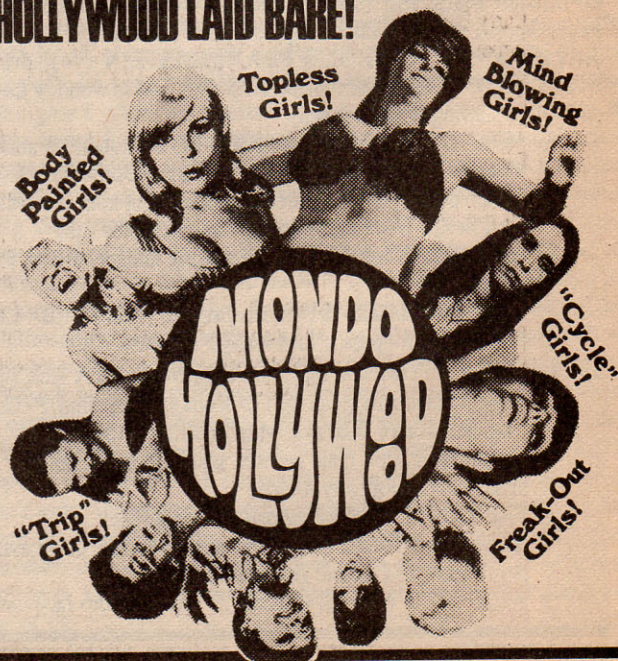
WILD EYE (L'Occhio Selvaggio) (A.I.P. '68) D/S- Paola Cavada. Philippe Leroy stars as an amoral mondo filmmaker faking scenes and abusing people. Filmed on location in Africa, Asia and North and South Viet Nam. The same premise was later used for gory cannibal movies.

MUNDO DEPRAVADOS (World Of The Depraved) (Monique Pro., Boxoffice Int.) D/S- Herb Jeffries, P- David F. Friedman. Drama about strippers and a killer, starring Tempest Storm.

MONDO HOLLYWOOD (Emerson) P/D/S- Robert Carl Cohen. Soundtrack- Tower. Hippies, transvestites, LSD, body painting, strippers, Manson follower Bobby Beausoleil, fashions... With music by The Mugwumps, Bobby Jameson, and Davie Allan And The Arrows (see PV #2).

OUTSHOCKS ANY MONDO PICTURE EVER MADE!!!!

HOLLYWOOD LAID BARE!



1968

MONDO SEXO (Transcontinental) D- Dale Berry. Scenes from several adults only movies by Berry, edited into new story about a female vigilante squad after a rapist. With The Tia-Juana Strippers, Candy Stick, and Knockers O'Hare.
MONDO MOD (Timely) P/D- Peter Perry, Ex-P- Harry Novak, 2'nd Unit D- Jack Starrett. Motorcycles, go carts, LSD, surfing, The Sunset Strip... With Sam the Soul and The Inspirations.

MONDO TEENO (Teenage Rebellion) (Trans-American) Soundtrack- Sidewalk. P/D/S Norman Herman..., British sequence- Richard Lester, Narrator- Burt Topper. Drugs, birth control, prostitution, homosexuality... around the world.
THE WEIRD WORLD OF LSD (American Ent.) Amazing phony doc.

THE WORLD OF ACID (The Hippy Revolt) (*Video-VCR)(See PV #1)

HELGA (W.Germany) (A.I.P. '68) D/S- Erich F. Bender. People still pay to see a movie with an actual childbirth.

MICHAEL AND HELGA (W. Germany) (A.I.P. '69) The sequel, with another childbirth scene.

MUTUAL OF OMAHA'S WILD KINGDOM debuts on NBC and continues to run in syndication until '78. Articles later revealed that many of Marlin Perkin's animal adventures were set up if not downright fake.

MONDO DAYTONA (Craddock) D- Frank Willard, P- Gordon Craddock, Bill Packman, Narrator- Billy Joe Royal. College students and bikers at Spring break in Daytona Beach, with music segments by Billy Joe Royal, The Tams, and The Swinging Medallions.

ACAPULCO UNCENSORED (Crest) Nude swimming, group sex, prostitutes...

SWEDEN-HEAVEN AND HELL (Svezia, Inferno e Paradiso) D/S Luigi Scattini, Narrator- Edmund Purdom. Porno, sex swap clubs, lesbians, drug addiction, bikers, Walpurgis Night, saunas... Soundtrack- Ariel (The maddening nonsense theme song, "Mah- Na- Mah- Na" which should have been mentioned in the Papa/Bird songs article in PV #1, was also used often on Sesame Street).

REVOLUTION (U.A.) A "hidden" camera follows a love child called Today around San Francisco. With great music by The Steve Miller Band, Quicksilver Messenger Service...

THE SEXUAL REVOLUTION (Italy) "Based on Wilhelm Reich"

THE OTHER SIDE OF BONNIE AND CLYDE (Dal-Art) D- Larry Buchanan. Narrator- Burle Ives. Actual newsreels of famous gangsters (alive and dead) are combined by new staged scenes. Made because of the success of BONNIE AND CLYDE the previous year.

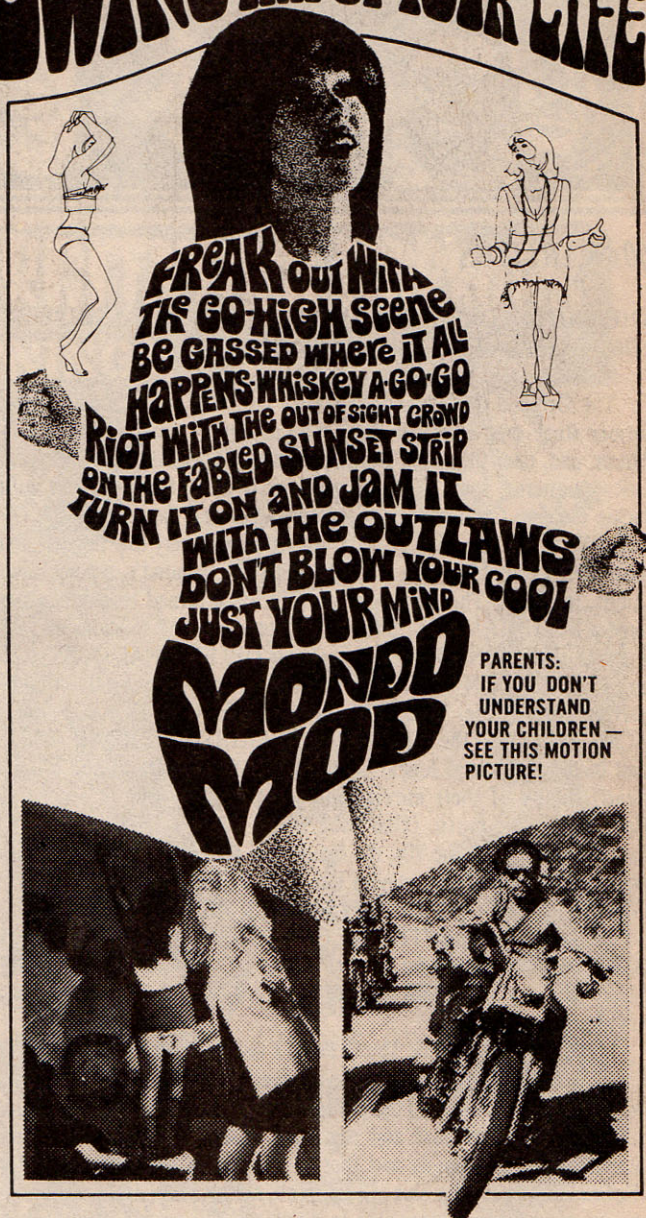
THE WILD, WILD, WORLD OF JAYNE MANSFIELD (Blue Ribbon) D- Arthur Knight, S- Charles Ross, Presented by -Dick Randall (*Video Home) Scenes from Spree ('63), The Loves Of Hercules ('60), Primitive Love ('64), and Promises Promises ('63) added to footage of Jayne (filmed from '64 to '66) conducting a mondo tour of drag bars, strip clubs, a nudist colony... With Rocky Roberts and The Airdales, a topless rock band (The Ladybirds) and very mondo footage of Mansfield's body and her grieving husband Micky Hargitay. Her narration was dubbed by somebody else. Randall later produced horror movies like PIECES.

IN THE YEAR OF THE PIG (Pathe Contemporary) (*Video MPI) P/D Emile DeAntonio Interviews and footage dating back to the 40s about Viet Nam.

THE NIGHT OF THE BLOODY APES (Horror Y Sexo)(Mexico) (*Video MPI) D/S- Rene Cardona. One of many wrestling women movies, this time with a killer human gorilla and real open heart surgery scenes.

FROM TIMELY MOTION PICTURES INC.

SWING ON THE WILDEST TRIP OF YOUR LIFE



**FREAK OUT WITH THE GO-HIGH SCENE
BE GASSED WHERE IT ALL HAPPENS WHISKEY-A-GO-GO
RIOT WITH THE OUT OF SIGHT CROWD
ON THE FABLED SUNSET STRIP
TURN IT ON AND JAM IT WITH THE OUTLAWS
DONT BLOW YOUR COOL JUST YOUR MIND**

MONDO MOD

PARENTS: IF YOU DON'T UNDERSTAND YOUR CHILDREN — SEE THIS MOTION PICTURE!

* In November of '68 the MPAA was formed in America and the G, PG, R and X rating system went into effect. After years of restrictions, all of a sudden nearly anything was possible on the screen if the producers were willing to accept an X rating, so most documentaries naturally concentrated on sex for a while. Some of the stronger horror/mondo movies of the late 70s/80s were released unrated or (like porn movies) with "self appointed" X ratings.

We'll be back in PSYCHOTRONIC #4, with MONDO MOVIES Part 2-The Last 20 Years!

talks about Atlantis and theories that will make him famous. He has himself locked in a house overnight with the body of an odd looking perfectly preserved ancient princess and becomes a very hairy, cartoonish werewolf with three big claws on each hand. The frequent, long awkward time lapse transformations are worth renting this for, but you also get an overweight bug eyed male mummy who fights the jackall on the streets of Las Vegas (as pedestrians look on in disbelief or even laugh), and in a badly lit casino. The mummy also kills a stripper and a belly dancer on stage. Several monster victims cross their eyes before they die. An extremely long silent flashback, similar to the one in BLOOD FEAST, is narrated by Eisley and shows us how mummies were prepared and placed in the tomb. The princess, who uses a hypnotic ring, is visited by "Mother Isis" (with horns) who tells her what to do. John Carradine shows up as a professor and spends a long time trying to explain things. The cinematography, by the same guy who filmed THE SLIME PEOPLE and SHE FREAK is terrible, but the music is great. The theme song sounds like The Ventures doing music from The Munsters. Music by a jazz combo with bongos is edited with Booker T and The MGs style rock and sitar music. Eisley later said that the director was "senile". One of the four assistant directors was Wyatt Ordung who wrote ROBOT MONSTER. The tape has an R rating, which is ridiculous. It's a G. If you find a copy, rent it anyway. There's a trailer for an obscure James Franciscus European movie at the end.

THE WILD WORLD OF BATWOMAN (Rhino '66) P/D/S/editor- Jerry Warren

Jerry Warren (who died last year) made a career out of Americanizing movies from Mexico (and Brazil and Sweden) with dubbing and new scenes. He also directed five features (see PV#1 for a review of FRANKENSTEIN'S ISLAND, his last). Made to cash in on Batman (who you must all be pretty sick of hearing about this year), Warren was sued by money hungry National Periodicals (who own D.C. Comics) to stop the distribution of this silly cheap back and white movie. After a countersuit, Warren briefly released it as SHE WAS A HIPPIY VAMPIRE (!), then withdrew all prints. In order to try and justify the vampire title he added a prologue (on the tape) with new "batgirls" during a flavored blood drinking ritual, that has nothing to do with the rest of the movie. Warren regular Katherine Victor (Katena Ktenavea, she's Greek) made her film acting debut in MESA OF LOST WOMEN (co-directed by Ron Ormond). Here she plays Batwoman, a mature mom like figure to her band of crime fighting bat girls. She wears a bat mask and cape, has a bat tatoo on her chest and uses a wrist radio. The mad Professor Neon works for Batfink, a black caped mystery villain

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who looks just like he's from a 30s serial. Batgirls, poolside in bikinis recite the Batwoman Oath "with all sincerity". When one girl is kidnapped and caged she cries, so Neon gives her a "happy pill" which makes her smile and dance. But Batwoman stays straight, "I have no desire to be made happy!". Later on all the batgirls are given soup with happy pills. The plot, (about an atomic hearing aid) is senseless, but there's good music (by The Young Giants, who play in a bar) and you get to see women with beehives and ponytails dancing wildly. When "the monsters" are finally shown, Warren simply cuts in a scene from THE MOLE PEOPLE! During the big comedy climax, Ratfink makes multiple copies of himself and they all chase the other cast members around in circles. Also with other

Warren regulars Steve Brodie and Bruno VeSota (as Mr. Seltzer), and an idiot Ygor like assistant who regains his intelligence when hit on the head. It's pretty "bad", but because it was Warren's only intentional comedy, is probably his best movie, and is comparable in many ways to the Batman inspired movies Ray Dennis Steckler was making at the same time. Trailers for 11 other Rhino releases are at the end of the tape.

BLACK ELIMINATOR (Unicorn '78), KILL FACTOR (Academy), FREEZE BOMB (Movietime), DEATH DIMENSION D Al Adamson, P Harry Hope

Jim Kelly, from Paris Kentucky, became the first black martial arts star in ENTER THE DRAGON and was in two more movies by that hit's director Robert Clouse. After that he starred in movies made in Italy, Hong Kong, and worst of all, two in America directed by Al Adamson (SATAN'S SADIST, GIRLS FOR RENT...) The first was called BLACK SAMURAI. This was the second and you can find it under at least three different names from different video companies. You might even rent it several times by mistake and that should make you pretty damn mad. Almost worth seeing for the crazed cast, this typical Adamson mishmash has bad sound and is too dark (thank cinematographer Gary Graver), but has some pretty good music. As Det. Ash, Kelly teaches kung fu kicking and drinks malt liquor, "the black man's beer". His police Capt. boss is one time James Bond, George Lazenby. A doctor on an island is forced to develop and demonstrate a "freeze bomb". Four men forced to stand by the bomb when it detonates are covered with snow and die. The doc implants a microdot with the formula for the "freeze bomb" under the scalp of his female assistant, then kills himself. Guest star villains after the valuable dot include a very angry Aldo Ray, and Harold Sakata from GOLDFINGER as "the Pig". Another guest star, Terry Moore says "Oh, God, if you just knew how cruel the Pig was!". This was Moore's last appearance before turning up in HELLHOLE (and the pages of Playboy) in '84. Kelly and Myron Bruce Lee (!) are the heroes with nunchucks. A "Hatian" villain who hides out at an L.A. whorehouse, threatens people with a big ugly snapping turtle. Some scenes were filmed in Las Vegas, a favorite location of the director. One of the executive producers was Dick Randall (see Mondo article). My favorite scene is a long close-up of the turtle eating grapes.

HAMMER, THE STUDIO THAT DRIPPED BLOOD! (BBC '87)

This hour long TV documentary is a must for fans of the British studio that revitalized the horror movie in the late 50s with worldwide hits

like CURSE OF FRANKENSTEIN and HORROR OF DRACULA. Narrated by Charles Gray, it includes interviews with Hammer stars Peter Cushing and Christopher Lee and many of the behind the scenes talents (producers Anthony Hinds, Michael Carreras and Aida Young, writer Jimmy Sangster, director Don Sharp...) Bette Davis is shown drowning a kid in a tub from THE NANNY, Ingrid Pitt is decapitated, and Lee is shown at the New York premiere of Dracula. The only non Hammer person interviewed is Martin Scorsese, a fan, who saw CURSE OF THE WERWOLF at the New York Paramount. The tightly run company was best before it moved out of Bray Studios (actually an old house) in '67 and eventually seemed to run out of ideas and dropped their production standards. In '68 the people who were once condemned for adding full color blood and severed limbs to gothic horror received an industry award from the Queen. By the early 70s they had added nudity to horror movies but Americans saw heavily cut versions that were badly distributed. Today Bray is used for TV commercials and rock videos. This tape is being sold mail order and has shown up on some Manhattan video store shelves.

THE COMIC (Seagull '86) P/D/S Richard Drisoll

Set "In another time, in another place", this arty, foggy British movie is about Sam Coex (Stevie Munro), an untalented guy with dyed orange hair who wants to be the "king of comedy". In order to get a stand up job at a music hall, he kills the resident comedian and buries him. One of the dream sequences is in black and white, with only his hair in color. The director must have liked RUMBLEFISH and CAFE FLESH, because he borrowed ideas from both of those cult movies. There's a rock video sex scene, a jazz band, a ponderous organ music soundtrack, and some goosestepping guards with ponytails. The endless dialogue is often obscured by wind noise and several slow motion scenes seem to go on forever. Chris Tucker (THE ELEPHANT MAN, QUEST FOR FIRE) provided some forgettable special effects.

S.R.L.

SURVIVAL RESEARCH LABORATORIES VIRTUES OF NEGATIVE FASCINATION (SRL '86, \$25) P/D/ed Jonathon Reiss, Joe Rees

This 80 minute tape contains highlights of five controversial performances by the obsessive Survival Research Laboratories in San Francisco (two), L.A., Seattle, and New York. The Frisco based SRL (Mark Pauline, Matt Heckert and Eric Werner) create amazing, frightening remote control operated destruction (and self



BAITED TRAP

destruction) machines and robots. During a live performance, which is something like demolition derby presented as a "happening", ear piercing sirens go off, a cannon fires, and various machines attack each other, smoke, burn and explode. What might appear as chaos is actually very well planned. What most viewers find most upsetting is the mixture of metal and meat. Real (dead) animals are sometimes ripped in half (a pig) or reanimated (a rabbit). Most of the shows use huge metal machines and were presented to large audiences watching from bleachers, but the smaller scale New York show (which I saw in person) was in a corner of a club, where the audience itself was (harmlessly) assaulted by a machine squirting water (?). Pauline also talks between segments ("We try to set up a parallel situation to society as we see it...I'm a parasite..."). Most of the music heard is "pre muzak muzak" (Les Baxter, The Harmonicats...). There's also an excellent black and white dream sequence featuring a doomed crawling machine with a human head being attacked, which tops most anything in commercial horror movies. SRL footage was featured on the Ripley's Believe It Or Not TV show. It's only a matter of time before they hit Oprah or Johnny.

A BITTER MESSAGE OF HOPELESS GRIEF (SRL '86, \$18) P/D/ed Jonathon Reiss, Joe Rees

Some SRL machines, usually used in performances are seen here on an impressive "fictional world" hell set in a 13 minute short. An unstoppable destruction machine with a flame thrower breaks through a brick wall, then attacks a skeleton, animals and other machines. Some machines, and an entire hellish detailed backdrop are partially filled with dead animals.

BAITED TRAP (SRL '86, \$12) P/D/S/ed Jonathon Reiss

It's easy to imagine Mark Pauline's unique machines being used in movies. Actually something he created was used (wasted) in MOVING, a recent Richard Pryor comedy few people bothered to see. BAITED TRAP is a short (12 minutes) and simple, very well made black and white murder story in the film noir tradition. It involves a guy who works for his father in law in a slaughterhouse/meat processing plant. The original music is good and a slightly different version of the nightmare sequence also on the NEGATIVE FASCINATION tape is put to good use. Survival Research Laboratories are at 1458 Bruno Ave. Bldg. C, San Francisco, CA 94110, (415) 641-8065. Add \$2 handling for tapes.

EARLY 70s HORROR

FLESH FEAST (World Video '70) P/D/S Brad F. Ginter, P Veronica Lake, S- Thomas Casey

Brooklyn born Veronica Lake (Constance Ockleman) was a star in the 40s (SULLIVAN'S TRAVELS, THIS GUN FOR HIRE, I MARRIED A WITCH...). Her film career ended in '51 except for the obscure Canadian FOOTSTEPS IN THE SNOW ('67) and this R rated, made in Miami Beach horror movie. As

Dr. Elaine Fredericks, Lake conducts "anti-aging" experiments at her home. Carl Shuman arrives from S. Africa on a secret mission and begins working with her. A South American tough guy and his two hoods arrive. The one named Jose gets involved with one of the live in nurses. A newspaper editor, whose reporter has been killed at the airport arranges for his female assistant to pose as a nurse to investigate. Everybody waits for the mysterious Max Bauer to arrive. Anyway, as you probably know, it's part of a plot to disguise the exiled Hitler and keep him young, but Lake is really just waiting so she can have a chance to kill him with maggots. Psychedelic lights are used every time the magical larvae are shown and weird music is heard. "I know it seems crazy, but so does this whole case!". Bodies are stolen for experiments (the undercover nurse helps). Body parts hang in a freezer. "This whole thing is bizarre, crazy!". This "crazy" movie is tedious, badly dubbed, actors flub lines, and the editing is terrible. With Chris Martel (SCREAM, BABY, SCREAM). NEWS FLASH: In July, Missouri Gov. John Ashcroft signed a new "slasher movie" law, "making films that portray murders, sexual mutilation, cannibalism and nudity off limits to persons under 17". According to Variety, the bill doesn't name specific titles, but names that cropped up in the negotiations included FLESH FEAST (!). Note to my lone Missouri subscriber: Do you know about this? Are you under 17? If so, are you glad you won't be able to rent or buy FLESH FEAST?

DOCTOR DEATH, SEEKER OF SOULS (Mondo NY '72) P/D Eddie Saeta, S Sal Ponti

Fred (Barry Coe), a guy with thick sideburns, wants his wife Laura (who died in a car crash) back, so he goes to a fake seance. He visits "The Society Of The Dead", but they're crazy so he answers an ad about reincarnation and meets Tanya, an expert (Florence Marley from QUEEN OF BLOOD) who sends him to Dr. Death (John Considine with a beard) who practices "selective reincarnation". During his stage act he asks for a volunteer and grey haired Moe Howard (!!) comes up to confirm that there is a dead body on stage. Moe gives the body the once over- "Why certainly, She's dead all right!". Death then sees a woman with a horribly burned face in half and her soul (a dancing ghost in a dress) enters the dead woman. During the rest of the movie Dr. Death fails to bring back Fred's wife, but is obsessed with his failure and refuses to give up. Considine, later a regular in Robert Altman/Alan Rudolph movies, gives an all out performance, killing one woman after another with help from his assistant Thor and screaming "Enter that body! Why do you resist these beautiful souls ?!". When somebody stabs him, blood spurts from the doctors body into the face of the attacker, who disintegrates, then bursts! A bloody head with guts attached is delivered in a box. DR. DEATH is a very strange movie. With Cheryl Miller from the DAKTARI show and one time west coast TV horror host Seymour.

BARN OF THE NAKED DEAD (Terror Circus) ('73) P/D Alan Rudolph, S Roman Valenti, Ralph Harold

Before he became Robert Altman's protege, Rudolph was assistant director on The Brady Bunch, and he directed PREMONITION ('72), and this horror movie using a phoney name. Three women in a beat up station wagon on the way to Vegas are stranded in the desert. Andrew Prine (SIMON, KING OF THE WITCHES) shows up in a jeep and takes them home to add to his collection of women chained up in the barn. One says, "He's like all other men. He wants to control us and I hate him!". He dresses like a ringmaster, chains 12 of them together and whips them in the desert. The women argue constantly about what to do. Sometimes he selects one, paints her with blood, lets her go and releases a hungry cougar. He decides one woman is his mother. It all takes place on what was an H bomb test site, and a long haired mutant shows up. Except for some interesting experimental music, this movie has terrible sound, bad editing and is pretty dreary. With Jennifer Ashley (GUYANA, CULT OF THE DAMNED). David Keith was a stunt man.



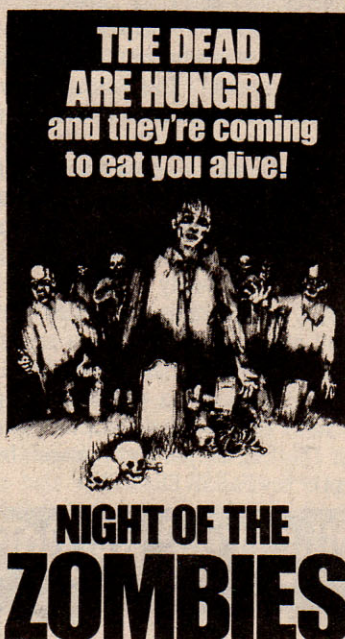
KEYHOLES ARE FOR PEEPING, (Or Is There Life After Marriage?) (American Electric '72) P/D/S Doris Wishman, S Lou Burdi

If you've ever seen **BELA LUGOSI MEETS A BROOKLYN GORILLA** ('51) you know that it starred Duke Mitchell and Sammy Petrillo, a team of Martin and Lewis imitators. Petrillo was sued by Jerry Lewis for copying him and the team broke up, but did not disappear from movies. A future **PSYCHOTRONIC** article will trace both their careers. Meanwhile, here's an amazing adults only artifact, starring Sammy and directed by the woman who made **NUDE ON THE MOON**, **DEADLY WEAPONS**, **THE AMAZING TRANSPLANT** (see PV #2), and other out of this world adult movies. A woman reads "Everything You Always Wanted To Know About Sex" in bed, but can't get any action out of her husband. She has an arty dream of her husband and another woman, wakes, and beats him with the book! After the titles, we meet the manic Stanley Bebble (Sammy) a mail order diploma marriage counselor "shmuck" in a New York highrise. Stanley has long greasy hair, ugly leisure suits, and sweats a lot. He does eye popping double takes and the Lewis laugh, and plays his own stereotype Jewish mother (with a dubbed in voice). The burlesque style comedy includes sound effects like, "Boinnng!!" after a joke, a slide whistle when pants fall down, and a nagging wife's voice sped up. During a group therapy session, various couple's flashbacks show a wife stripping in front of her husband who won't take his eyes off the football game on TV, a nagging mother-in-law, (played by a man), and long scenes of a belly dancer and Hawaiian dancers. Every once in a while, Manual, the Puerto Rican peeping Tom janitor looks through keyholes to watch unrelated sex scenes that range from very tame to almost porno. Usually the faces are obscured. Some segments are in color, some in black in white or tinted sepia, and one is shown entirely in negative. The cast includes Phillip and Cocoa Stahl, and Pamela Mann. Another Wishman movie to loose your mind to.

FAKEOUT (Thorn EMI '82) P/D/S/act Matt Cimber (Mateo Ottaviano)

Right after Pia Zadora mania started with the publicity for **BUTTERFLY**, she starred in this obscure gangster comedy for the same director, "presented by" M. Riklis, her multimillionaire husband. (For more on Cimber, who was once married to Jayne Mansfield and is credited with making the "first theatrical hardcore sex film", see next issues **MONDO** movies Pt. 2). Made at the same time that Coppola spent millions recreating Vegas in a studio for **ONE FROM THE HEART**, Cimber wisely used the real city

for this story (that at first, closely resembles the real life story of actress/prisoner Liz Renay!). Pia, as a Vegas singer/dancer does her stuff on stage, then is arrested by Telly Savales and his real life brother George, both making Kojak in-jokes. She takes the rap for her Italian hood boyfriend and goes to prison, where she cheerfully leads an exercise class. After a shower attack and more women in prison cliches, Pia says "I'll talk!", and is put under the protective custody of Savales and Desi Arnaz Jr (!) at a casino. Cimber, as a hit man tries to kill her, Larry Storch is a loud mouth drug dealer/agent, Buck Flowers is a cowboy, and most of the time is used up with car chases and stupid car stunts. Pia is fun to watch - for a while. Too bad it plays like a boring TV movie.



NIGHT OF THE ZOMBIES II (Gamma 693) (Prism '81) D/S Joel M. Reed, P Lorin E. Price

The II was added to the title of this tape to make renters maybe think it's a sequel to the Italian **NIGHT OF THE ZOMBIES**. At least that movie had some action and blood. This one is talky, too dark and much too long. In fact, it's terrible in every way. It starts with a Hitler speech, then introduces campers in the Bavarian Alps looking for the remains of WWII American soldiers. Nazi zombies show up and shoot them. Porn star Jamie Gillis shows up as a spy smoking a pipe and looking for WWII deserters (!) He goes to Munich, where this was actually filmed, and talks to people about a youth drug. A telling quote is "Why do I have to sit and listen to this insipid repartee?" Director Reed, known to some for his **BLOODSUCKING FREAKS** co-stars a the man behind the "plot". The tape includes a trailer for the much better Nazi zombie movie, **SHOCK WAVES**.

KILMA, QUEEN OF THE AMAZONS (All Seasons '75) D/S Manuel Iglesias Bonns, S Miguel Cusso

During a 19th (?) century pirate mutiny, Robinson, the navigator (with thinning blonde hair and black eyebrows) escapes to an island. He sees an Easter Island statue and natives with bows, who all look suspiciously like Spaniards. Then a group of female warriors with spears (and lots of eye makeup) show up on horseback. In the temple they vow that "We shall always fight against men!", but after Kilma (Eva Miller) is saved from a snake bite death by the hero, she falls for him. Other Amazons with leather bondage belts become upset. Although packaged like a daring, adults only sex adventure tape, this silly tale could be shown to kids on Saturday morning TV without any trouble. By the director of **NIGHT OF THE HOWLING BEAST** ('76), a Paul Naschy werewolf movie.

TEENAGE SHLOCK CLASSICS (Sinister)

This entertaining grab bag of over two dozen trailers covers all types of teen movies... from juvenile delinquents and controversial themes (**TOO SOON TO LOVE** is about abortion) to **GIDGET** and all six A.I.P. beach party movies. Some highlights include Vic Morrow in **BLACKBOARD JUNGLE**, Jack Nicholson in **CRY BABY KILLER**, Corman's **SORORITY GIRL**, and great trailers for **THE BEATNIKS** and **TEENAGE TRAMP**. Sally Kellerman gets stabbed in **REFORM SCHOOL GIRL**, Mamie Van Doren sings in **BORN RECKLESS**, and you won't believe the singers in **SENIOR PROM!** Also with celebs like Louis Prima and Keely Smith, Zohra Lampert, Molly Bee, Dick Clark, James Brown, Kookie, Robert Vaughn...The trailer for the German **TEENAGE WOLFPACK** is unfortunately mangled.

TEENAGE CONFIDENTIAL (Rhino)

This fascinating tape of shorts and scenes going back to the forties was compiled by Johnny Legend. Trailers for **TEENAGE CRIME WAVE**, Ed Wood's **THE VIOLENT YEARS**, **CURFEW BREAKERS**, and others are shown, along with rare scenes from government shorts (with psychiatrists or the church providing direction) and rare features. In "Satan Was A Teenager" the parents blame themselves for teen trouble, Tab Hunter does a mental illness spot, and some of the best scenes are included from **ROCK BABY ROCK IT**, **CARNIVAL ROCK**, **TEENAGE DEVIL DOLLS** and others (also available as complete tapes). Actually this tape could be seen as a commercial for the rest of Rhino's Teenage Theatre series, hosted by Mamie Van Doren. If you've seen the seven features in the series (you should!) you will have seen about

half of this hour long tape already. At first I thought TEENAGE CONFIDENTIAL might be GIRL IN LOVERS LANE ('60) with a new title since the box shows Jack Elam from the movie.

SENIOR WEEK (Vestron '87) D Stuart Goldman, P Ken Schwenker, Matt Ferro, S Jan Kubicki

This is one of the first tapes PSYCHOTRONIC received to review. The review somehow got pushed aside twice, but in the mean time SPRING BREAK made national news (and The Current Affair show) when it caused the suspension of the principle of Palisades Park, N.J. Junior-Senior High School, rented for a week for \$1,500 in April. Mostly shot in Daytona Beach, FLA, the opening takes place in Jersey. Michael St. Gerard (the boyfriend in HAIRSPRAY) walks into a classroom filled with girls wearing only underwear. The teacher walks up to him and opens her blouse. Several girls remove their bras. His failing report card is delivered and the girls chant "You're a failure Everett!" and laugh at him. The sexy dream sequence was done after the rest of the film, against the director's wishes. Ironically it's the most memorable part of the movie, and the reason that the tape has been a popular rental item. School officials that were outraged at the nude scenes should have been angry that the principle didn't ask for more money. The rest of the movie follows a typical teen comedy group of dumb unlikely guys on a drive to Florida with a kidnapped brainy nerd forced to work on a term paper. Everette's girlfriend and his English teacher (inspired by FERRIS BUELLER's principal), a headache enducing woman overacting in a neck brace, follow them all the way there. The soundtrack starts out right (The Bongo Teens), and includes Sam The Sham And The Pharoahs, Beat Rodeo, Urban Blight and others.

FORCED ENTRY (Subversive Propaganda '88) P/D/S Norm Orschorschki

This sometimes funny 45 minute parody set in Lynchburg, Virginia (the home of Jerry Falwell) is about a The NVC (Neighborhood Vigilance Committee) a fundamentalist, right wing community action group, out to fight "degenerates, dope, and the devil". To illustrate what would happen if you voted against the NVC, a girl ("imagine your own teen daughter!") is kidnapped by masked "dope crazed punks running amok". The entire segment is seen from her point of view ("Victivision") as she's driven away, poked with a cattle prod and drugged, and there's a pretty amusing drug sequence. Jim "Stonewall" Jackson interrupts often to go on about Commies, homosexuals and others that "virtually annihilate social behavior" and

locals, who swear by guns, Budweiser and Confederate flags, are seen catching mutant catfish in a nuke plant drainage canal. The tape is in "Shock-A-Rama", which simply means that once and a while a photo of Popeye (the freak show attraction seen in the movie MUTATIONS, not the sailor) is flashed on the screen and a very loud buzz is heard. The effect made me jump, and if you hooked up your VCR to stereo speakers, as the box suggests, you would really be shocked. Copies are \$28 from the director at 2124 Kittredge St. #61, Berkeley, CA 94704.

SHORTS AND VIDEO COMPS

**SHIMMY DISC VIDEO
COMPILATION...1989**

The 25 videos or performances feature 14 acts (mostly based in the Manhattan area). Most of them do some kind of alternative, often comic or satirical rock music that you might hear on college radio stations. A lot of them use cost cutting found footage (from TV). Most of these people will never see their themselves on MTV, but some of them would like to. Apparently some acts sent in their self produced videos to the record company for this interesting tape. The videos (and music) cover a wide range of styles, with something for everyone who's not looking for heavy rotation material. The most impressive videos feature Bongwater (with actress and early PSYCHOTRONIC subscriber Ann Magnuson). They do a fast instrumental (the video is part animated and uses scratched film) and a slow spacey song that sounds sorta like The Ultimate Spinach, with visuals in negative. The best band to watch is Gwar, seen during a typically chaotic stage show. This group plays to slamdancers, while dressed up like comic book medieval warriors with axes and spikes. Sexy girls, blood, guts, people shoved into a giant meat grinder and a monster attacked by a giant can of Raid help you forget the music. B.A.L.L. is seen posing for a spoof of The Beatles famous censored butcher cover, and do a version of Neil Young's "Hey Hey My My" with scenes from Dennis Hopper's OUT OF THE BLUE. Shockabilly plays T Rex's "Life's A Gas" live and Eugene Chadbourne plays his electric rake and does George Bush imitations (in '85). Tuli Kupferberg (from The Fugs) leads an anti war singalong in a kitchen, somebody sings in a dog costume, there's an accapella comedy act, a drunk guy who plays booze bottles, and a cover version of "Dominique" with Flying Nun footage. Kramer, also in B.A.L.L., Bongwater, Shockabilly... is the guy who runs Shimmydisc.

TV B.A.L.L. (Shimmydisc '89)

Using TV or movie scenes for rock videos is all too common, but these guys take it to the furthest limits, by lazily taping anything that shows up on cable TV and presenting it, unedited to accompany their music. The bulk of this tape contains long segments from an exercise program, an old musical, THE FIRST NUDIE MOVIE, The Patty Duke Show, Sesame St., an amateur fashion show, Columbian dancers, a kids show, and even videos by Billy Idol and Michael Jackson. Sometimes scenes are simply stuck on pause for a while. It might seem inspired to a stoned viewer. Some of the songs are fine. They do Lennon's "Remember" and The Pretty Thing's "I Can Never Say", and a good original that goes "This- is my fav-or-ite day...", but if you like B.A.L.L. you might as well buy their records and do your own dial twisting. The group is also seen live and in the two videos also on the other Shimmydisc tape. Both tapes thank Eddie Gorodetsky. Who is this guy?!? Write to JAF Box 1187, New York, NY 10116 for info.

FAT CITY DEATH SLED (Motorbooty '88)

This compilation of short films includes nine by Danny Plotnik, three by Laura Posow, two by Dana Mendelssohn, and one by Phillip Guilbrea. They range from just over a minute to just over 10. My favorite is Plotnick's "Dumbass From Dundas" ('88) with two strangers ejected from two different cars and abandoned in the desert, who insult and yell at each other. The most bizarre (and longest) is Guilbrea's "The Psychiatrist" ('87) an uncomfortable John Waters inspired short with Gary Ford, a Divine size man playing a psycho and his female shrink. With strange sex flashbacks and Les Cooper's "Wiggle Wobble" instrumental as the opening theme. Mendelssohn's shorts show the Detroit punk scene (including a performance by the bald Cro-Mags). Others feature a guy talking about Barbi dolls, a girl yelling from her car, people eating...Copies are \$15.99 from Plotnick, at Motorbooty, PO Box 460472, San Francisco, CA, 94146 for info.

ULTRA FIVE ('88) P/D Robin Reed

The Ultra Five (actually four) do a very slow psychedelic throb version of Lee Dorsey's "Get Out Of My Life Woman" in this rock video with solarized color effects. The New York based (but half from NE Ohio) group is three females playing drums, bass and organ, and a singer/guitarist with the classic sunglasses after dark, Sonny Bono caveman look. I haven't seen them live, but they have great posters. You can buy the tape for \$8, from the band, at PO Box 1821, Murray Hill St., NY, NY 10156.

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ELECTRIC EELS

GOD MUST BE IN MY REFRIGERATOR

I'm writing about The ELECTRIC EELS, a 70s Cleveland band you probably never heard of, because they were real good, and after all this time, an album has been released of material recorded in '75.

Some of you might be interested in the fact that the album features people who later went on to PERE UBU and The CRAMPS, but the creative forces of The EELS are not in bands anymore. Leader John Morton was (and is) an artist. He called what The EELS did "art terrorism". This music is a fascinating example of a link between prime late sixties music, Alice Cooper, avant garde jazz, and the nearby Detroit groups (MC5/Stooges...)—and the "punk" explosion of a few years later. They had a loud, seemingly chaotic sound, but played songs, not just noise, and wrote great, absurd, funny and even scary lyrics. Some people already know. A letter to PSYCHOTRONIC from James Booth (from Toronto) states that "The ELECTRIC EELS 45 has to be one of the most brilliant records ever released. I'm still trying to get a copy of the 2nd 45..." The limited edition album, "Having A Philosophical Investigation with The ELECTRIC EELS" includes 10 tracks recorded live in a loft. Titles include "Sewercide", "Cyclotron", "Tidal Wave", and "Anxiety". It also has "Agitated" which should have been a hit, with Dave E. singing "It's 5 A.M. and I'm crawling the walls, just waiting for imaginary telephone calls" and "Sometimes I think I'd be better off dead, just like my cousin Fred"). Write to PO Box M1842, Hoboken, New Jersey for ordering info, or bug your local record store to order copies.

The EELS existed at the same time as so-called glam rock, but weren't playing David Bowie covers. There were a few other original bands in Cleveland at the time, but there was no scene, just struggling groups glad to land an occasional disastrous money losing gig attended by other musicians with similar tastes, or hostile people who demanded hits. The EELS were too real and uncompromising to last. They only played out live a half dozen times, but they left a strong impression on the people who

saw or heard them. Lakewood High, where the EELS met is a huge campus-like three year school which had nearly 4000 students at once during the out of control late 60s/early 70s. John Morton had long hair (later peroxized to death), which wasn't that unusual at the time, but he and fellow student Paul Marotta often wore big bright plastic earrings (which was). Paul, who shaved his eyebrows off, made a student movie including sex and drugs that was instantly banned. John, a very big guy, won a lot of self defense fights, and later beat up everybody else in The EELS,

special extermination music night

ELECTRIC EELS
Rocket from The Tombs
MIRRORS
ATTENDANCE REQUIRED



VIKING SALOON 9:30 P.M.
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Brian McMahon, Dave E., John Morton, Nick Knox - The Electric Eels

which helped make the group uncomfortably intense and short lived. Dave E. (McManus) and Brian McMahon were both thrown out of the nearby Catholic high school and ended up at Lakewood. Dave has a limp and had very long hair at the time. Kids used to yell at him on the street. Everybody was arrested for minor offenses in Cleveland's unfriendly suburbs. Brian went to L.A. for a while and told me the highlight was meeting Mark Lindsay at a burger stand.

Brian went to see Captain Beefheart And His Magic Band, who were of course amazing. The opening act (Left End from Youngstown) had gotten a lot of publicity for being loud and obnoxious, but mostly they were just bad, so John figured if they could do it (and get a record contract) he and his friends could do a lot better. John and Brian already played guitar, so Dave E. was elected lead singer. They all wrote songs and started practicing in a girlfriend's apartment in '72. The next year, Paul released a solo EP (with a silkscreened cover of screwdrivers by John). Brian quit after a fight with John, and the group (which never had a bass player) relocated to Columbus, just off The Ohio State Campus. Paul joined as guitarist and they found Danny Foland, a local drummer when he was hitchhiking.

They lived in an apartment with a floor covered with big, set rat traps. They got a '73 job opening at a bar for local legend Jamie Lyons (The Music Explosion - "Little Bit Of Soul"). After their debut gig, John (wearing a coat covered with safety pins) and Dave (covered with rat traps) were arrested for being drunk and disorderly. The cops called them "Ratman and Bobbin" and broke John's hand during a fight. After being bailed out, John played the next show with a slide taped to his cast and had wrenches taped on his arms. He also brought a new instrument- a large sheet of metal to hit with a sledgehammer. After a few numbers, the owner pulled the plug. Back in Cleveland, without a drummer, the group played several advertised "underground gigs". A '75 show at The Viking Salon also featured Rocket From The Tombs (led by Pere Ubu founders Peter Laughner and David Thomas, then known as Crocus

Behemoth), and Mirrors (led by Jamie Klimek and Jim Crook, and at the time also featuring Paul). Jane Scott ("America's oldest teenager") did an article, "Is There An Underground Cult?" in the daily Plain Dealer, probably prompted by Laughner, who was busy writing about (and died trying) to create a Cleveland scene. Peter, Crocus and J. Regular (John's name at the time) were interviewed. Peter talked about Cleveland's "industrial sound". Although I was only the drummer, I was sent as the representative from Mirrors. Kid Leo, the FM radio DJ host for the show chickened out and stayed home.

At the club, Dave played clarinet, started a power mower during a song, and when John was preoccupied fighting with an audience heckler, entertained by singing TV commercials ("Roll on Big O, get that juice up to Lawson's- in 40 hours!" was a local favorite) and theme songs from programs like The Patty Duke Show. Rare covers included "Dead Man's Curve" and "Strychnine" (later done by The Cramps). People in the audience were amazed by the show, but the owner locked up the EELS equipment to pay for damages and banned them from his club, one of the only ones that would have considered letting them play. After a while Brian re-joined and Nick Knox became the drummer, providing a loud simple beat. This line up



John Morton

John spent time in Chicago and New York. Later on, when they all were working at a small wooden game factory owned by Paul's father, making cribbage boards, John and Brian would go to serious working class bars and dance together, always guaranteed to create an instant drunken rage from the sometimes armed regular patrons. One night John, Dave and

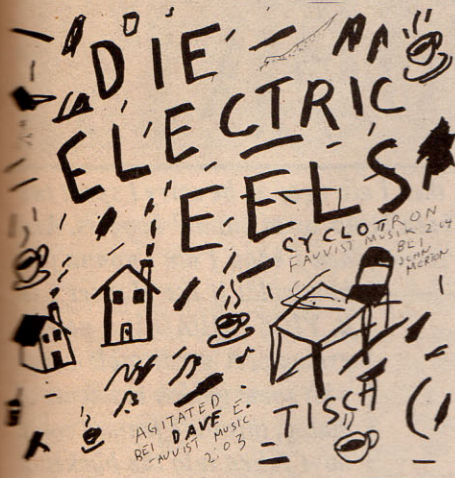


Dave E.

was recorded by Paul in '75 and played one memorable outdoor gig, broadcast live over WRUW FM, then broke up. The EELS had become notorious in Cleveland's confusing, incestuous would-be scene. Shortlived attempts to revive the EELS involved Tony (now Anton) Fier, Tim Wright and Jim Jones (all in Pere Ubu at one time or another), Jamie Klimek, and

even Adele Bertei. For a while the new Eels were called The Men From U.N.C.L.E.

All the "underground" Cleveland bands shifted members, regrouped or broke up. More people left town. John and Dave played together and separately with

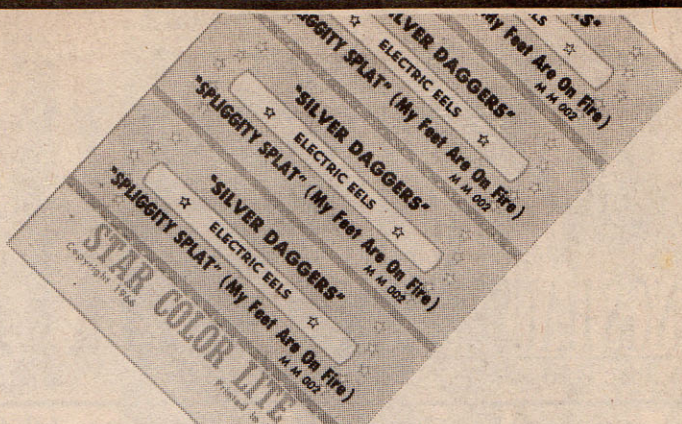


Jamie and Paul's Styrene Money Band. Craig Bell played in Mirrors, then Rocket From The Tombs, whose members formed Pere Ubu and The Dead Boys. Nick joined The Cramps in New York. In '77 there was a lot of club activity and some surviving bands were signed. I wrote about The EELS in CLE magazine and John formed X__X, which during the first practices, included Dave, me, and Jamie's younger brother Andrew. The short lived group (John, Andrew, CLE magazine editor Jim Ellis, and Anton) did new material, some EELS songs, played out, and recorded two Drome singles released in '78. That same year Jim Jones, (who had also been in Mirrors) was in England with Ubu as a roadie. Writer John Savage heard Jones' EELS tape and helped arrange for a single to be released on Rough Trade. "Agitated" b/w "Cyclotron" were reviewed in N.M.E., ("Two gnarled grimaces mostly sounding like a splodge of perverted vocals, disintegrating drums, and amplified vacuum cleaner, with a trebly burst or two of amorphous guitar... '64 Stones fed through a mangle, cut up and sucked through a straw. Some loveless noise! Such sour intent!"), and Melody Maker, ("Desperate polarizing noise. Perhaps garagelands finest hour. Manic, scorchingly treble, two fingers in the face of every kind of damage. For insomniacs who liked the Sex Pistols before they were produced."). Another even rarer EELS single was released in Cleveland on Paul's Mustard label.

Meanwhile John also formed Johnny And The Dicks, a visual art group that performed in Cleveland, Buffalo (at

Halwalls), and Washington D.C. (at "the first punk art show"), and released a limited edition silk-screened album with no record inside, before moving to New York. The Styrenes also relocated to New York and released an '81 LP, "Girl Crazy". Dave E. formed several bands, sometimes with Brian, like The Jazz Destroyers and The Cool Marriage Counselors, which featured Ubu cover girl Jean Kormos on sax, and recorded a great flexi-disc, "Searching Thru Sears" included with CLE 3B. For a while he had a unique stand up comedy act

with musical backup. In '84 a surprisingly long EELS article by Christopher Stigliano showed up in the German magazine Gorilla Beat, and John's record covers were featured in an art magazine. The album has been a rumor for years. If it sells, there's enough good material for another EELS album, and a Mirrors compilation album might follow. WARNING- do not confuse the original Cleveland ELECTRIC EELS or MIRRORS with any other later groups with the same names!



Rock Reverberations

Is there an underground cult?



William A. Ashbolt

Top row from left, Crocus from Rocket from the Tombs; J. Regular from Electric Eels and Michael Weldon of Mirrors. In front, Peter Laughner of Rocket.

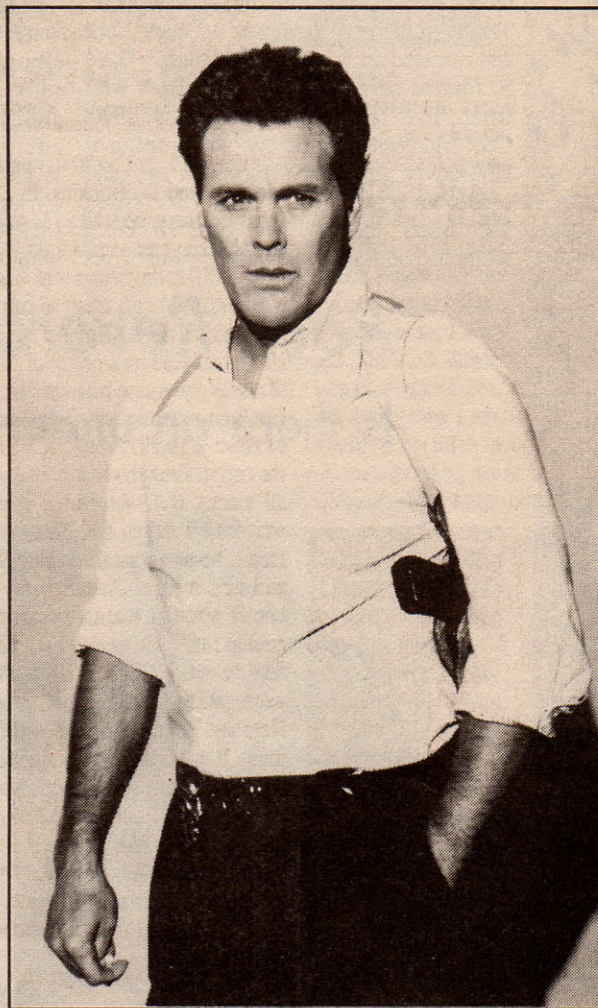
WINGS HAUSER

By Char Rao

Ask some people into films what they think of Wings Hauser and if they are feeling daring that day, they may tell you that he is a marvelous German director who did the black and white movie last year with Peter Falk as an angel. Or they might go for a wild shot and say that they took their kid to see him once and boy was he loud. But ask an Ohioan or anybody from a place where TV and grog are the onliest sources of true entertainment and you'll get your answer mister. Wings Hauser is a household name in houses. And most of your knowlegable poll-ees will tell you "Wings Hauser? VICE SQUAD man, what can I say? Played one mean dude!" If

he's in a film I see, then I ain't gonna be sorry I spent two hours that coulda been better spent knittin' boogers. And if I paid to see the screen, then I know I ain't gonna feel

homicidal if the Hauser's in it. VICE SQUAD is a perfect example. A predictable script with some golden moments of dialog, this little feature could have fallen into the bucket of forgotten telepukin' slop. But Wing's pulled it up by the slippery bootstraps with a most memorable portrayal of low life pimpery this side of L.A.'s own headlines. A little tired of playing psychos, he wants to and is stretching his, ah arms, and playing characters with a little more, well, character.



Wings, in Manhattan for a film, wore a black and white rockabilly type shirt, black jeans, and cowboy boots to the interview. J.D. "Wings" Hauser was born in Hollywood and was a child radio actor. "I started off in radio, I was five years old and we did this radio show, a children's show. It was called Moppets and Melody. I haven't thought about this in a long time. Let's see ...I'd do it every other weekend. It was Saturday I think. I was, finally, unbeknownst to me, fired! Because in those days there was live radio and they were doing a commercial about orange juice. They would pour it and you could hear it going over the ice. well, one weekend they substituted the orange juice with grapefruit juice, which I hate, and I said 'Oh, this is terrible!' on live radio. I never came back after that, but nobody told me I was fired. I just never came back. That was my first experience in radio. My father (Dwight Hauser) wrote The Whistler, Retribution, and Mr. President. He started out and became very big in radio, then made the transition (to TV)." The famous Whistler show had a lot of famous guest stars. "Yeah, Mercedes McCambridge, William Conrad, who was his best friend, he played Matt Dillon on the radio...He had a great voice." Dwight Hauser worked at major radio and TV stations as a writer, director, and producer. For a while he couldn't

find work after being accused of Communist leanings. He received an Academy Award for AMA GIRLS, a Disney documentary short in '58, and narrated several Disney animal movies in the early 60s. He was a management supervisor at ABC TV, and worked for William Conrad at Warner Brothers before he died of a heart attack. Before playing Cannon and The Fatman on TV, Conrad acted in films and on the radio and produced and/or directed 4 Warner Brothers 60s movies, including MY BLOOD RUNS COLD. "During the (early 50s) House Of Unamerican Activities, my father was basically blacklisted so he built a theatre about 30 miles outside of Los Angeles, and that's where I became involved in theatre. That's where I got my first break, at The Canal Players Theatre. He directed a play I did there called The Rainmaker. I was 16 years old. I wasn't taking acting seriously then, but I got the bug right there. I got a standing ovation opening night.

Then I went into college, got into music, then quit college. Ended up doing albums. Got very involved with radio, trying to get my music played. The first band was called Vision Of Sunshine, also the name of the album (on Avco Embassy). It was my band, I put it together. It was

two flutes, harpsichord, it was a real kind of baroque kind of folk music. The second band was Your Love Keeps Me Off The Streets (on RCA, '75). It was an all black band except for me. It was rock and roll, but with some tender stuff to it. I played guitar, piano, wrote the lyrics and sang. Travelled around. Did that for about 10 years. But the bug never really went away for acting so in '75 I took an acting class and I just about caught fire. I loved it! Hauser got his nickname, at Oregon State U. playing wing back in football and was also a baseball player. "I had an opportunity to go into that direction (as catcher), but I didn't. I coulda played pro ball real easy, yeah, except it was the 60s, it was drugs... You know, at the time in your life when you're trying to get as much sex as you can, they weren't into baseball and football players. Girls were into people who played guitars. So I picked up the guitar instead. I was pretty active in the peace movement, burning draft cards and all that.

In '67, he had a small part in **FIRST TO FIGHT**, a WWII drama directed by Christian Nyby (**THE THING**). William Conrad was the executive producer. "It had Chad Everett and Dean Jagger. Gene Hackman had one of his first major roles in it." Wings started his TV and movie acting career in '77 when he began co-starring on **THE YOUNG AND THE RESTLESS**. The Soap Opera Encyclopedia says this show "broke all the rules...featuring romantic fantasy, characters bursting into song, social controversy, and semi-nudity". Wings played Greg Foster, a lawyer. He was the 2nd of 4 actors to play the same character. Other actors on the soap opera at the time were David Hasslehoff (**STARCRAH**), Jamie Lyn Bauer (**THE CENTERFIELD GIRLS**), Brett Halsey (**RETURN OF THE FLY**), and Eric Braeden (**THE FORBIN PROJECT**). He also was in a mini series, and acted in **HOMEWORK**, a '79 Joan Collins movie, released in '82 with the addition of newly shot nude scenes. After leaving the soap, he was in a TV pilot movie about a deaf cop (played by Gil Gerard), and starred in **VICE SQUAD**, the exploitation hit that made him famous (to some of us). Wings played a sadistic Hollywood pimp called Ramrod. (!) Season Hubley was the hooker forced by a cop to help catch him. It was directed by Gary Sherman, who had done the British cannibals in the subway tunnels movie **RAW MEAT** (a.k.a. **Deathline**) ('73) and the bizarre **DEAD AND**



MUTANT

BURIED ('81). Maltin's TV Movie Guide said, "both dull and sleazy, Hauser is undeniably one of the great movie villains of recent times" and Video Movie Guide said he was "one of the best psycho nut cases since **DIRTY HARRY**'s Andy Robinson". Wings also sang the theme song, called "Neon Slime" (!). "It's fun playing a psycho, but it's really taxing. You have to call up some stuff. Not only that, but people look at 'ya weird and ya get these crazy comments, they'll say 'Yeah, you're the bad guy'. You can't approach the psycho being the bad guy. Ya have to justify why he does what he does. So it's very taxing to play it."

AGAINST
ALL ODDS
THEY WENT
TO HELL
AND BACK.



GHOST DANCING was a serious TV movie with Dorothy McGuire and Bo Hopkins. In **DEADLY FORCE**, his second feature for Avco Embassy, he was an L.A. ex-cop after a maniac who had killed his friend's daughter. Paul Aaron (**A FORCE OF ONE**) directed. Maltin gave it a BOMB rating. Hauser also wrote the original story for **UNCOMMON VALOR** ('83) and received an associate producer credit. The Columbia release directed by Ted Kotcheff was about a retired army officer (Gene Hackman) leading a group of Nam vets into Laos to find his missing son. "I actually wrote it and lost (the credit) in arbitration to John Milius (the film's co-producer) and Joe Gaton, who is a shoe salesman. You've heard of these nightmares in L.A.? Well, yeah...18 months it took me to write the script. Everybody knows I wrote it. I have the contract and I got the all money. But John Milius is a scumbag right-wing bastard and I can't wait for his day to die! That son of a bitch! The (other) guy who got the credit, he was a punk! I don't think he's sold anything since and I have and he's a joke! Actually, my best friend Gary Dickerson, who I've known since he was two years old, he came back from Viet Nam and he couldn't talk. He could say about five words and they all started with F. And he was **FUCKED UP**. And about 10 years passed, I guess, and we were getting drunk on wine one night and he started to talk about Viet Nam and he lit up. And it was this incredible thing. Like it wasn't a sad thing. It was like this was the last fond memory he had had. So I saw this and I saw that he had left something behind in Viet Nam and that triggered the whole thing. And then I became aware of the MIA and the POW situation and said well that will be the excuse to go back to Nam and get the POWs, but what they're really going back for is their own clarity and their own integrity right? And that's the story. That's the whole film. And this kid who sold shoes ended up with the screenplay credit.

In '84 Wings was a backpacking drifter in his first horror movie, **MUTANT** (a.k.a. **Night Shadows**), about toxic zombies. It was directed by John "Bud" Cardos, who replaced the original director after a week's shooting, just outside of Atlanta. Bo Hopkins was the co-star. Nobody seemed to like it much. Cardos had directed **KINGDOM OF THE SPIDERS** ('77) and **THE DARK** ('78), and went on to Cannon time wasters. Hauser would rather be remembered for acting in the acclaimed film version of the play **A SOLDIERS STORY** about racism in the army, directed by Norman Jewison in Arkansas. The same year, Wings and his (third) wife, Nancy Locke Hauser had small roles in **3:15**, a teen gang movie. (He has a daughter from a previous marriage named Bright). Like a lot of post video boom actors, Hauser started working non stop in low

budget features filmed in various countries (sometimes released direct to video), and hasn't let up. Two TV series (COMMANDO 5 and THE LAST PRECINCT, a cop comedy with Adam West) disappeared pretty fast, he's been in some high quality TV movies and on episodes of shows like HUNTER, MURDER SHE WROTE, THE A TEAM, MAGNUM... Several of his recent movies also co-star his wife Nancy. He had a small role in Richard Pryor's autobiographical movie, JO JO



With Season Hubley in *VICE SQUAD*.

DANCER, YOUR LIFE IS CALLING. Pryor directed himself as himself. "He's brilliant. And he's the shyest, kindest director I've ever worked for. I mean he's like a child, he's just wonderful. He's completely opposite of the way he is on stage. He's just shy and kind. He's not vulgar or anything."

THE WIND ('87) was a horror movie made in Greece, featuring Meg Foster, David McCallum, and Robert Morley. NIGHTMARE AT NOON ('86) was another horror movie with Bo Hopkins, about a western town where locals go crazy after drinking contaminated water. Both were directed by Nico Mastorakis. DEAD MAN WALKING ('88) was about a futuristic plague and co-stars Brion James, star of the great CRIMEWAVE and the terrible HORRORSHOW. Said to be pretty outrageous, it was directed by Gregory Brown, one of the Dark Brothers, who made out there porno hits like NEW WAVE HOOKERS and LET ME TELL YA ABOUT BLACK CHICKS. SIEGE OF FIREBASE GLORIA ('89) was an Australian Nam movie filmed in the Philippines co-starring Lee Ermy (FULL METAL JACKET) and Albert Popwell (SUDDEN IMPACT). It received some good reviews. "It's a two character piece in Viet Nam. We shot that in the Philippines, which was a real horror story. I lived with the NPA out there, the People's Army. Communists ya know. I was there when Marcos was thrown out of the country. The whole production, crew and all was thrown out because of Ramos. He didn't like what we were

doing. They were given 24 hours to pack and leave. We were working with the Communists four hours outside of Manila. It was scary at times." Hauser's most notable late 80s role was in the warped TOUGH GUYS DON'T DANCE ('87), directed by Norman Mailer from his novel, complete with corpses, decapitations, sex and drugs. Hauser played an intense drug dealing Provincetown policeman. Ryan O'Neal starred as a decadent ex-con writer. Isabella Rossellini and Lawrence Tierney co-starred.

Pauline Kael wrote, "Hauser is the only actor that knows what he's doing. And what he's doing is remarkable." The L.A. Weekly said he "emerges as one of the most fascinating and skilled actors since the debut of Micky Rourke", and The Boston Phoenix called him "a cross between Elvis and DeNiro". The critics weren't as impressed by the other actors. Mailer wants Wings to be in more of his movies. Wings has directed plays in L.A. (one was called FM), has written more film scripts, and is planning to direct. "I got this new one called SKINS. I'm real proud of it. It's powerful! It's about a father who is a drunk. He's an ex-cop living in Baha. Just fucked, right? His son is a homosexual working the streets of Hollywood. His ex-wife owns a bar or nightclub and is just totally into business and they've drifted apart. His son is accosted by the skinheads. They call it queer bashing. The father is forced to come back to L.A. and confront his son who he hates. And his son goes, 'Hey, I'm not - I'm ashamed of some of the things that I do, but I'm not ashamed of who I am', so through the film they start accepting each other more and more. Then the father goes and confronts the skinheads, like a Rambo scene, but it don't work, right? He gets the shit kicked out of him! So eventually what he has to do is unite all the minorities on Hollywood Blvd., which are the Russian cabdrivers, the Hassidic Jews...and they all hate each other, but they unite to rumble with the skinheads! I'll be the co-producer and play the drunk father."

Go see NO SAFE HAVEN (already released in Europe and Asia) when it comes out. It's an action-adventure, but the guy's got his dark side too. It's really nice to show that in these characters. You don't see Rambo's house. Ya don't see his off moments, his off days. I like to create human beings. I wrote a script called Tramps about modern day hobos, but nobody wants to do it. They say nobody wants to see anything about homeless people. It starts in L.A. and goes through the guts of America and ends up in Washington D.C. Ends with this old

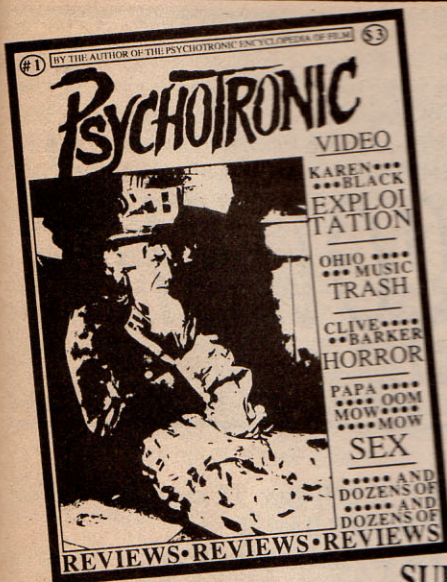
man carving his son's name in the Viet Nam wall because his son committed suicide in Oklahoma, but he really died in Viet Nam. More Viet Nam vets have committed suicide than died in Viet Nam. Pretty amazing statistic! I did research when I did UNCOMMON VALOR. 57% of the homeless are Viet Nam vets! It's a serious problem!"

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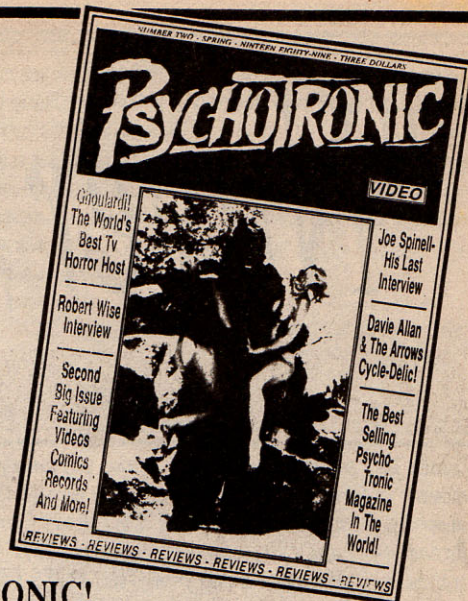
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PALE BLOOD
SKINS co-P/D/S/star



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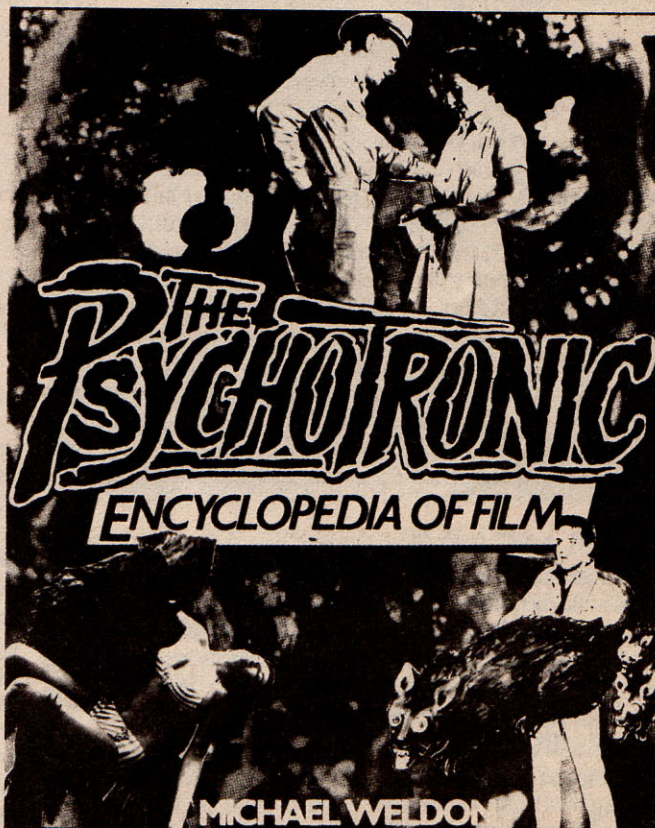
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"Never to be Forgotten"

Bobby Fuller

(Since this publication started at the beginning of the year, a number of famous people died that didn't receive the attention they deserved from the nation's press. Everybody knows about Gilda Radner (42) and (Sir) Lawrence Olivier (82). One local NYC station typically used a clip from THE BOYS FROM BRAZIL to illustrate the long career of the great Shakespearean actor. Whole TV specials and magazines were devoted to Lucille Ball (77) (although most reports left out THREE LITTLE PIGSKINS- '34, a Three Stooges short she was in), but you may have missed any notice of the passing of these celebrities and behind the scenes talents. It's been a real bad year for men who provided voices for cartoons. Many of these people led long productive lives but several of the younger ones died from A.I.D.S. which seems to be claiming more lives every year. I had hoped to run interviews with several of these people in PSYCHOTRONIC. Too late.

FRAN ALLISON (81) The human star of the early TV KUKLA, FRAN & OLLIE puppet show for ten years starting (in Chicago) in 1947.

HARRY ANDREWS (77) Great British Shakespearean stage and film character actor who appeared in dozens of movies since 1952 including MOBY DICK ('56), 55 DAYS AT PEKING ('63), MODESTY BLAISE ('66), THE NIGHTCOMERS ('72), THEATRE OF BLOOD ('73), SUPERMAN ('78), and the recent TV movie JACK THE RIPPER.

JIM BACKUS (76) Known as Thurston Howell 3rd, and the voice of Mr. Magoo, Backus, from Cleveland started out in vaudeville, was a radio and Broadway actor, and was in many movies. He was James Dean's father in REBEL WITHOUT A CAUSE, was in William Castle's first horror hit, MACABRE and the Lon Chaney bio film MAN OF A THOUSAND FACES. He also wrote books and recorded comedy albums. Backus had Parkinson's disease.

MEL BLANC (81) This one man was the voice of "3000" cartoon characters, from Bugs Bunny, Daffy Duck, Porky Pig and others at Warner Brothers (where he worked for 50 years), to Woody Woodpecker and Barney Rubble and Mr. Spacely. Blanc was also a regular with Jack Benny and made many comedy records starting with "Clink!, Clink! Another Drink!" with Spike Jones in '42. He trained his son Noel to take over his work.

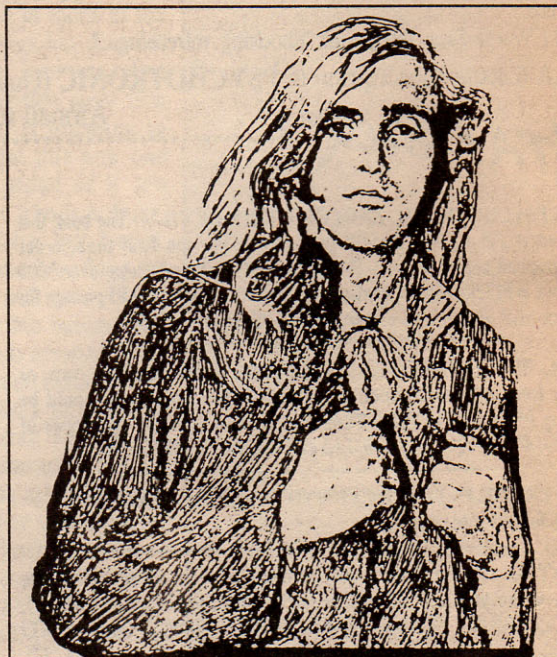
JAMES BOND (89) The REAL James Bond, who was an ornithologist (bird watcher). His name was borrowed by Ian Fleming.

JOHN BRYANT ('72) The original Marlboro man on 50s TV died from- cancer. He also acted in films, including THE BAT, MAN OF A THOUSAND FACES, and THE FLIGHT THAT DISAPPEARED.

RICK BURKS (26) A star of Jackie Kong's BLOOD DINER and THE UNDERACHIEVERS and lead singer of The Daggers.

MERRITT BUTRICK (29) Stage, TV, and movie actor who played Kirk's son in STAR TREK II and III.

VIVIAN CARTER (?) She co-founded Vee-Jay records in Chicago, a label that released essential blues recordings by John Lee Hooker and Jimmy Reed and records by Jerry Butler and Little Richard. The company's sales peaked when it briefly had The Four Seasons- and The Beatles.



John Cipollina

JOHN CASSAVETTES (59) The New York born actor who was nominated for Oscars for directing, writing and acting. Best known to some for acting in ROSEMARY'S BABY, he played juvenile delinquents in early roles; THE NIGHT HOLDS TERROR ('55) and CRIME IN THE STREETS ('56) and a biker in DEVIL'S ANGELS ('67). He was shot by gangster Ronald Reagan in THE KILLERS ('64). In the tradition of Orson Welles, he acted in exploitation movies like INCUBUS ('81) and Italian gangster movies to raise money to direct his own unique features- (SHADOWS, GLORIA...) His wife Gena Rowlands continues to act, and their tall son Nick Cassavettes has been in movies like QUIET COOL and ASSUALT OF THE KILLER BIMBOS.

WILLIAM CHING (75) A stage, TV and movie actor, Ching was in the original D.O.A., Martin and Lewis' horror comedy SCARED STIFF, and the first movie filmed in "Psychorama", TERROR IN THE HAUNTED HOUSE.

JOHN CIPOLLINA (45) One the most unique and innovative rock guitarists ever, Cipollina was with the San Francisco based Quicksilver Messenger Service. The group formed in '65 and first recorded for the soundtrack of *REVOLUTION* (see Mondo article). Their self titled first album and the excellent *Happy Trails* (both Capitol) are musts for any fans of psychedelic music. Later albums were inferior. Cipollina continued to play with a variety of groups even though doctors had warned him that touring would shorten his life (he had emphysema and asthma).

GEORGE COULOURIS (85) British stage and screen actor who joined Orson Welles' Mercury Theatre and was in his *CITIZEN KANE*. He later starred in the horror movie *THE WOMAN EATER* ('58) and played support roles in many other British features, including *THE SKULL*, *THE ASSASSINATION BUREAU*, *NO BLADE OF GRASS*, *BLOOD FROM THE MUMMY'S TOMB*, *IT'S NOT THE SIZE THAT COUNTS*, *THE LONG GOOD FRIDAY*...

SALVADOR DALI (84) The best personality/artist of the 20th century, his film credits included producing, directing and writing *UN CHIEN ANDALOU* ('28) with Luis Bunuel, co-writing Bunuel's *L'AGE D'OR* ('30), and designing the dream sequence for Hitchcock's *SPELLBOUND* ('45). He appeared on American TV variety shows, painted covers for Jackie Gleason instrumental albums and was an inspiration for Warhol and other lesser talented eccentric celebrity artists. The Dali Museum used to be just outside Cleveland. Look for the video tape *SALVADOR DALI: A SOFT SELF PORTRAIT*, narrated by Orson Welles.

DAPHNE DU MAURIER (81) British writer whose novels *REBECCA* and *JAMAICA INN*, and short story *THE BIRDS* were made into films by Alfred Hitchcock. Another short story, *DON'T LOOK NOW* was filmed by Nicolas Roeg (see Books- and see PV #1 for Du Maurier's contribution to the bird story.)

NESHUI ERTEGUN (71) The Istanbul born brother of the more famous Amhet Ertegun, and co-founder of Atlantic records ('47-). He was the first person to produce jazz greats Coltrane, Mingus, and Coleman, produced early records by Ray Charles and Bobby Darin, and collected art by Dali.

MAURICE EVANS (87) British Shakespearean stage actor/producer who was in *ROSEMARY'S BABY* (see Cassavettes), the first two *PLANET OF THE APES* movies (as Dr. Zaius), was a semi-regular on *BEWITCHED* and played The Puzzler on *BATMAN*.

TIMOTHY FARRELL (Sperl) (66) A regular in Ed Wood Jr. movies (*GLEN OR GLENDA*, *THE VIOLENT YEARS...*), Farrell began his career playing a bailiff on TV shows like *DIVORCE COURT*, acted in early 50s religious films, then many incredible fifties exploitation movies, including *DANCE HALL RACKET* (with Lenny Bruce), *TEST TUBE BABIES*, *PIN DOWN GIRLS*, *GUN GIRLS* and *BLONDE PICK UP*. If that isn't enough, he was an L.A. County Marshall in real life for years until he was fired in '75 after being convicted of a felony charge.

VICTOR FRENCH (54) Known to Michael Landon fans for his roles on *LITTLE HOUSE...* and *HIGHWAY TO HEAVEN*, French was in movies like *CHARRO!* (with Elvis), *THE OTHER* and *HOUSE ON SKULL MOUNTAIN*.

LESLIE HALLIWELL (59) The British author of Halliwell's *Filmgoer's Companion* (first published in '65), now in it's eight updated edition.

FOX HARRIS (Jerry Fox) (52) An actor from Kentucky who was in all of Alex Cox's features (*REPO MAN*, *SID AND NANCY...*) and several by Fred Olen Ray (*WARLORDS...*). His last role was in *MUTANT ON THE BOUNTY*.

JETHRO (Kenneth C. Burns) (69) The mandolin playing half of the popular country duo Homer And Jethro. They appeared on *The Beverly Hillbillies*, were regulars on *Hee Haw* and had a crossover hit in '59, "The Battle Of Kookamonga".

REGINALD LeBORG (86) The director from Vienna who made the American horror films *THE MUMMY'S GHOST* ('43), *JUNGLE WOMAN* ('44), *THE BLACK SLEEP* ('56), *THE DIARY OF A MADMAN* ('62), and others, including several of the 40s Inner Sanctum movies starring Lon Chaney Jr.



Dali - Photographed by Luis Bunuel

SERGIO LEONE (60) The unheralded assistant director on Italian/American spectacles (*QUO VADIS*, *HELEN OF TROY*, *BEN-HUR*, *SODOM AND GOMORRAH*), Leone went on to make Clint Eastwood a star and popularize the "spaghetti western", directing *A FISTFUL OF DOLLARS* ('64) and the other two "man with no name" hits. He also directed two epic masterpieces, *ONCE UPON A TIME IN THE WEST* ('68), and *ONCE UPON A TIME IN AMERICA* ('84). You can (and should) see the long version of *AMERICA* on tape, but if you ever have an opportunity to see *WEST* in a theatre on a wide screen- GO!

JOHN LODER (90) British actor who starred in many films, including the RKO horror movie *THE BRIGHTON STRANGLER* ('45), about an actor who assumes the identity of a murderer he plays on the stage.

JOHN MATUSZAK (38) Oakland Raiders star and real life wild man, the 6'8" Matusak was in *CAVEMAN* (with Ringo) and was a funny mutant in *GOONIES*. His last, low budget movies were *ONE MAN FORCE* and *GHOSTWRITER*.

KENNETH McMILLAN (56) Brooklyn born stage and screen actor, who started acting in Manhattan lensed features in the early 70s. He was in *THE STEPFORD WIVES* ('75), *SALEM'S LOT* ('79), *RAGTIME* ('81), *RUNAWAY TRAIN* ('85)...The strangest role of his career was in *DUNE* ('84) as the floating puss filed ruler.

LIONEL NEWMAN (73) Hollywood composer/conductor who worked for 45 years at 20th Century Fox and was nominated for 11 Academy Awards. Some of his credits were *GORILLA AT LARGE* ('54), *LOVE ME TENDER* ('56), *A KISS BEFORE DYING* ('56) (see Gerd Oswald), and *THE SAINT VALLENTINE'S DAY MASSACRE* ('67).

GEORGE O'HANLON (76) The voice of George Jetson lived just long enough to finish work on *JETSONS: THE MOVIE* (See Mel Blanc). He also acted in movies, including *ZAMBA THE GORILLA* ('49), and *KRONOS* ('57).

GERD OSWALD (72) The director from Berlin was an assistant director for low budget American movies at Monogram, P.R.C., and Republic. *A KISS BEFORE DYING* ('56), with Robert Wagner (as a serial killer!) was his first solo feature and he made several offbeat Anita Ekberg movies, including the amazing pre-*Psycho* *SCREAMING MIMI* ('58). Later career oddities included *AGENT FOR H.A.R.M.* ('66), *80 STEPS TO JONAH* ('69) (starring Wayne Newton!), and *BUNNY O'HARE* ('71) with Bette Davis as a biker. He went on to direct episodes of *Perry Mason*, *The Outer Limits* (*SOLDIER...*), *Star Trek* and others. His last job was an '85 *Twilight Zone* episode.

VIC PERRIN (73) This announcer/actor was a regular with Arch Obler on the radio during the 40s (and later acted in his crazed 3D movie, *THE BUBBLE*), was a Jack Webb *DRAGNET* stock company member on the radio and on TV, and was even a member of Charles Laughton's Shakespearean company. He also acted on many TV shows, and best of all was the control voice on *THE OUTER LIMITS*! "There is nothing wrong with your television set. Do not attempt to adjust the picture."

KILLER JOE PIRO (Frank Piro) (68) The famous dance instructor from East Harlem, he taught celebrities and visiting royalty how to twist, cha-cha, watusi and hully gully.

RICHARD QUINE (68) Known for directing Kim Novak and Jack Lemmon comedies, Quine was a child actor in the 30s who became a director starting in the 50s. Some of his films were *BELL, BOOK, AND CANDLE* (about witches in Manhattan), *THE WORLD OF SUSIE WONG*, *HOW TO MURDER YOUR WIFE*, *SYNANON* (about drug addicts), and *W* (starring Twiggy).

REBECCA SCHAEFFER (21) A regular on the *MY SISTER SAM* series and the *ONE LIFE TO LIFE* soap opera. She was murdered in Hollywood by an obsessed fan shortly after the opening of Paul Bartel's popular *SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS*, which she co-starred in.

FRANKLIN J. SCHAFFNER (69) The director of famous hit movies (*PLANET OF THE APES*, *PATTON*, *BOYS FROM BRAZIL...*), and one notable flop (*YES, GEORGIO*), Schaffner started as an assistant director for *March Of Time* news shorts, went on to Brooklyn Dodgers telecasts, and became one of the best early TV directors (*Studio One*, *Playhouse 90*, *Person To Person...*).

JOE SILVER (66) The Broadway, movie and early TV actor with the very deep voice, best known to horror fans for his roles in Cronenberg's *THEY CAME FROM WITHIN* and *RABID*.

MARK SILVERMAN (36) A co-producer of Joel and Ethan Coen's *BLOOD SIMPLE*, *RAISING ARIZONA*, and *MILLER'S CROSSING*.

JOE SPINELL (51) Always in demand New York character actor and star of *MANIAC*, *THE LAST HORROR FILM*, and several still to be released features. See PV #2 for his last (only?) interview and filmography.

JACK STARRETT (52) Texas born actor/director who first acted in Tom Laughlin's *THE YOUNG SINNER* ('65) and was in many biker movies (*BORN LOSERS*, *ANGELS FROM HELL...*). He also directed biker movies for Joe Soloman's *Fanfare* (*RUN ANGEL RUN*, *THE LOSERS*), black action movies (*SLAUGHTER*, *CLEOPATRA JONES*), *RACE WITH THE DEVIL*, *A SMALL TOWN IN TEXAS* and others. His last acting role was in the video release *DEATH CHASE*.

MARC STEVENS (?) At one time, one the the busiest and most famous male stars of 70s porno movies (*DEVIL IN MISS JONES*, *PRIVATE AFTERNOONS OF PAMELA MANN...*), Stevens even had an autobiography published called *10 1/2* (his nickname). He was married to Helen Madigan, another early porn star.

STEVE WAHRER (47) The drummer/leader of the Minneapolis based *TRASHMEN* (*Surfin Bird*). The recent *Bird Dance Beat* import compilation album is a must for Trashmen fans. See PV #1 for *The History Of The Bird And Papa Oom Mow Mow*.

ROBERT WEBBER (64) An excellent stage/TV and movie actor, Webber was in everything from *12 ANGRY MEN* ('57) to *BRING ME THE HEAD OF ALFREDO GARCIA* ('74), spent years acting in European movies, starred in the Hammer psycho movie *HYSTERIA* ('64), and was last seen in the TV movie pilot for *SOMETHING IS OUT THERE*.

GUY WILLIAMS (Armand Catalano) (65) The star of Disney's *ZORRO* series and the dad on *LOST IN SPACE*, Williams was also a cop in *I WAS A TEENAGE WEREWOLF*, and starred in the excellent US/German fantasy *CAPTAIN SINBAD* ('63). He had retired in Buenos Aires.

MATT WILLIS (75) Lugosi fans knew this actor as the werewolf in *RETURN OF THE VAMPIRE*. He also was in other 40s movies like *THE INVISIBLE AGENT*, *THE MYSTERIOUS DOCTOR*, and *A GUY NAMED JOE* (which Spielberg is remaking).

TREY WILSON (40) A Houston born actor who was once half of a comedy team with Randy Quaid. He went on to act in *VAMPIRE HOOKERS*, *RAISING ARIZONA*, *THE BELIEVERS*, *F/X*, *GREAT BALLS OF FIRE* (as Sam Phillips), and many other 80s movies.

JOAN WOODBURY (73) Woodbury was in *THE BRIDE OF FRANKENSTEIN* ('32), as the queen in the bottle, *CHARLIE CHAN AT THE OPERA* ('36), with Karloff, *KING OF THE ZOMBIES* ('41), and other low budget forties horror movies, was the original *BRENDA STAR* in the '45 serial, and ended her career in *THE TIME TRAVELERS* ('64). Her first husband was C.B. DeMille star Henry Wilcoxon.

BEN WRIGHT (74) A British stage, radio, TV and film actor who was in *THE PHAROAH'S CURSE* ('57), *JOURNEY TO THE CENTER OF THE EARTH* ('59), *MY BLOOD RUNS COLD* ('65), and *MUNSTER GO HOME!* ('66).

Also, less than a year after the death of Andy Warhol, two of his one time "superstars" are gone, *ONDINE* ("50s") and *TALLY BROWN* ('64). Both of them were in the horror movie *SILENT NIGHT, BLOODY NIGHT* ('72) with Mary Woronov and John Carradine.

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